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THE COMPLETE WORK
OF
REMBRANDT

HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

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FROM THE GERMAN BY FLORENCE SIMMONDS

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INTRODUCTION

III

REMBRANDT A FASHIONABLE PORTRAIT-PAINTER AT AMSTERDAM (1632-1634)



THE publication of Constantin Huygens' journal has shewn us what the opinion of one of the most considerable and cultured Dutchmen of the day concerning the son of the Leyden miller was, so early as 1630. In the light of this knowledge, Rembrandt's migration to Amsterdam at the beginning of the year 1632 ceases to strike us as a very daring venture, and his brilliant success as a portrait-painter in the capital from the very beginning, a success which scarcely two years later had raised him to the position of the first painter in Amsterdam, and even in all Holland, is no longer so astonishing. The archives of his country give us no further information as to his history up to the time of his marriage. But the master's own works are perfectly intelligible documents, and they are more abundant during this interval than at any other stage of his career.

Contemporary records give us no hint as to how the great *Anatomy* picture, the commission for which was probably the immediate cause of the removal to Amsterdam, was received; but the fact that some twenty portraits of distinguished or wealthy Dutchmen have come down to us, painted by Rembrandt in the same year as the *Anatomy-Lesson*, is sufficient evidence that the young master had added considerably to his reputation in Amsterdam by this great work. It must be remembered, too, that the pictures which have survived probably represent only a portion of those he actually produced. It is, of course, very unlikely that many such portraits should exist, and yet be unknown to us; recent researches connected with the life and work of Rembrandt, and the eagerness with which his pictures are sought after by dealers, thanks to the high prices they command, have put an end to such possibilities. Nevertheless, if we would form an accurate idea of the proportion borne by the number of portraits still in existence to the number actually painted, we must consider the special risks from fire, damp, and neglect attendant on their preservation in townhouses and country villas. We shall hardly be far wrong, if we estimate the lost portraits as about equal in number to those which have survived. And in this estimate we have

taken into account that the owners of works by so great a master would naturally be far more careful of them than of the pictures of inferior portrait-painters, whom in many cases we know only by two or three examples, if so many, out of the hundreds they produced.

As in this first year of his sojourn at Amsterdam, so also in each of the two that followed, Rembrandt painted portraits of rich and notable citizens of Amsterdam, or Dutch celebrities of other districts, a like proportion of which have come down to us. They are all identical in character with those of the first twelve months. About midway between 1630 and 1640, we come upon a few more such portraits, scarcely to be distinguished from those of earlier years. The common characteristic of all these works, which make up a total of about fifty, is their un-Rembrandtesque aspect on superficial examination. The unsophisticated observer, brought face to face with one of these portraits, would scarcely think of Rembrandt as its author; to him, it would rather suggest Thomas de Keyser, Santvoort, Paulus Moreelse, and similar well-known Dutch portrait-painters of the period. Indeed, Rembrandt shews himself here so closely allied to these artists, that not many years ago all such portraits were looked at askance by picture-dealers, in spite of the almost invariable signature and date on the examples, and their pronounced affinity one with another. Even now, their authenticity is contested by many collectors, and by the majority of artists. The National Gallery declined the bequest of two particularly good portraits of this period among the Wynn Ellis pictures (they are now in the Henri Percire Collection in Paris), and at their subsequent sale at Christie's they fetched little over £100 each, prices usually obtained at London auctions of that date for good examples of Mierevelt, Moreelse and other Dutch portraitists of their class. Recently, however, several such portraits, scarcely superior to these (those, for instance, sold by the Princesse de Sagan and the Beresteyn family to Americans), have fetched as much as £4,000.

A confusion of these portraits with the works of several excellent Dutch contemporary painters is comprehensible enough. We except, of course, the highly individual art of Frans Hals. The traits we have learned to accept as characteristic of Rembrandt's earliest pictures, traits noticeable even in the studies of heads and the few larger portraits of his Leyden period — the glaring illumination, the powerful chiaroscuro, the strong tone of colour, the lively dramatic conception, the fanciful accessories — all are more or less lacking in these portraits. Homely in attitude, simple in conception, they represent the sitter in the ordinary dress of the period, under the usual conditions of light (generally a suffused day-light), just as Thomas de Keyser and many of his contemporaries have represented their models. How was it that so individual and strong-willed an artist effaced himself to this extent? Was it his appreciation of a style new to him that moved him to imitation? He had insight and self-knowledge enough to recognise the superiority of such simple reproductions of individuality to the portraits of his Leyden period; but Rembrandt's character, and the

reputation he already enjoyed at this stage of his career, forbid the assumption that he voluntarily sought to assimilate the manner of other artists. Moreover, all the portraits he painted at this period, of himself and persons closely connected with him, such as his sister and his betrothed, tell against it. For all these agree in conception and treatment with his studies of heads and historical pictures, and bear the impress of his original genius. The master's primary reason for adopting the commonplace, but familiar and acceptable methods of the older Dutch portrait-painters, was doubtless the necessity for conforming to the reigning fashion. In order to compete successfully with the best artists of Amsterdam, with Thomas de Keyser, Claes Elias, and Santvoort, he had to paint somewhat on the same lines, and to represent his patrons as they were accustomed to see themselves represented. He accepted this necessity, no doubt much against the grain, and in a few months he had eclipsed all the ruling favourites of the Amsterdam public. Henceforward, everyone wanted to be painted by Rembrandt, and by Rembrandt only. But when the master had reached his goal, when, in a few years' time, he had earned a considerable sum of money, and was able to gratify his taste for the collection of works of art and antiquities, and his delight in artistic ornaments, when, moreover, his marriage with the wealthy Saskia van Uylenburgh had apparently secured his independence for life, he at once threw off trammels that were oppressive and against his nature. He gave up taking commissions for portraits that had to be painted in the taste of the patron, and devoted himself to the rendering of what he himself recognised as pictorial, of what he himself loved and valued. If he still produced portraits, they were portraits of friends and relatives, painted as he chose to paint them, and not as fashion demanded.

It may seem at the first blush very regrettable that such a large proportion of Rembrandt's work — for the portraits painted in these few years form a tenth part of his known pictures — should have been produced under an external pressure that makes it an imperfect expression of his individuality. But closer study of the young artist's development at this period shews us that this pressure had, in fact, a beneficent influence on his art. Indeed, the more intimate our knowledge of these portraits, the more favourable is our impression of them. On closer examination, we not only prefer them to the painter's earlier portraits, but even in many cases to his contemporary studies of himself and his relatives. We perceive that their relation to the portraits of other Dutch painters of the day is more or less superficial, that even here the great original genius shines out, who surpassed the best of his colleagues in the subtlety with which he penetrated to the heart of Nature, no less than in the intellectual animation of his portraiture, and the wealth of his artistic means.

Among the numerous portraits of 1632, there is one inscribed with the day of the month, as well as the date. This is Captain Holford's *Portrait of Marten Looten* (Plate 72), at Dorchester House, London. The name of the sitter and the date

XI January 1632 appear on the letter he holds in his hand. The fused painting, the soft and somewhat boneless modelling of the hands, the cool tone and sharply emphasised illumination are so closely related to the technique of the *Anatomy-Lesson*, that we may fairly suppose the young artist to have finished that famous masterpiece within the first two or three months of 1632. The *Marten Looten* — the Dutch archivists have not yet informed us who he was — also bears the strongest resemblance to the picture long known by the unauthenticated title of *The Treasurer* — *The Gentleman with Gloves* (Plate 73), in the possession of Mr. Henry O. Havemeyer of New York. The attitude, the illumination, the position of the hands are almost identical. The same soft and somewhat nerveless treatment is noticeable here.

These two portraits represent the model standing, at three-quarters length (to the knees). Two portraits of a young man and a young woman, long since separated, but which I suspect to be portraits of a man and his wife, are similarly treated. The figures are, however, seated. One is the well-known *Portrait of the Writing-Master Coppenol* (Plate 74) in the Cassel Gallery; the other, the *Young Woman seated in an Arm-chair* (Plate 75), in the Vienna Academy, where it figures as the *Portrait of a Young Girl*. Here again we note the same soft and careful handling, the light falling strongly on the figure from one side, the undecided drawing of the fleshy hands, the dull grayish black of the dress. The uniformity of technique, the similarity in the size of the portraits and in the proportions of the figures, and the arrangement of these in such a manner that the one balances the other, suggest that the originals were man and wife. Portraits of young unmarried girls past the age of childhood seem to have been very rarely painted at this period.

The male portrait was known as *The Writing-Master Coppenol* when in the De Reuver Collection, with which it was acquired by the Cassel Gallery in 1740. It has already been pointed out that the so-called *Coppenol* of the Hermitage, painted in 1631, is wrongly described as a portrait of the famous calligraphist. In the case of the Cassel picture, we must not reject the traditional title so decisively. The type differs in certain respects from that of Rembrandt's two well-known etchings of Coppenol in his old age, one of which was executed in 1653, the other (for which there is a superb study in oil in Lord Ashburton's Collection) in 1658. The nose is more hooked in the Cassel picture, and the eyes have a wearier expression. But the shape of the head, the chin, the mouth, and other details agree so closely, that the differences may fairly be put down to advancing years. This study of his friend and colleague — for a writing-master was an artist in those days — Rembrandt evidently painted *con amore*, and the chiaroscuro is freer and more vigorously treated than is usual in the majority of the careful portraits painted to order at this period.

We should probably include the little portrait of the Secretary of State *Maurits Huygens* (Plate 76) among the earliest pictures painted in Amsterdam. This was acquired by the Kunsthalle of Hamburg with the Wesselhoft Collection. The small

size of the picture, its coarse forms and black shadows, connect it unmistakably with the many studies of Rembrandt himself and of his father painted at Leyden. Like these, the picture was probably not painted to order, but at the artist's own desire; for the sitter was brother to his patron, Constantin Huygens, and no less famous among the most influential and distinguished of Dutch statesmen, a fact hardly suggested by his very commonplace features. The attractive little *Portrait of a young bareheaded Man* (Plate 77) in the Dulwich Gallery, the only other small portrait of this year, so closely resembles that of Huygens in character that I may venture to assign it to the early part of 1632.

The soft, careful, and somewhat timid handling which characterises the *Marten Looten* and the majority of the heads in the *Anatomy-Lesson*, is noticeable in the oval *Portrait of a young Jew* (Plate 78), as it is locally called, belonging to Count Wachtmeister of Vanas, near Stockholm. Another oval portrait, the *Bust of a Man of forty* (Plate 81), in the possession of Mr. James Ellsworth of Chicago, is very similar in colour and treatment, though the individuality of the sitter is more pleasing and more delicately observed. In the Sagan Collection, whence it passed to its present owner, it was known as a portrait of Dr. Tulp. How purely arbitrary this designation was will be shewn by a comparison of the head with that of the doctor in the *Anatomy-Lesson*.

I am further of opinion that the two large portraits in the Wallace Collection belong to the year 1632, and were painted, like the above, in the early months of the year. They were bought by the Marquis of Hertford at the sale of King William of Holland's pictures, and represent *Jan Pellicorne with his son Caspar* (Plate 79), and his wife, *Suzanna Collen with her Daughter* (Plate 80). Both are full-length seated figures, the husband with his son, a boy of about six, at his side, the wife with a daughter somewhat older. The young master was not altogether happy here in the composition and scope of his picture, more especially in the case of the male portrait. Moreover, the genre-like motive which brings each child into relation with its parent (the son hands his father a money-bag and a bill, the mother gives her daughter a silver coin from her purse), is not very comprehensible to the average spectator, and detracts from the effect of the pictures as portraits. The arrangement and attitude in the portrait of the man are loose and straggling, and the figures have a clumsy appearance, not entirely due to the somewhat shapeless treatment of their costumes, but in some degree to the faulty and hasty drawing of the hands, and of the boy's head. In the wife's portrait, the arrangement is more natural; the expressions of the heads are simpler, and may even be described as attractive; Suzanna Collen might pass for an interesting, almost for a beautiful woman.

The technical defects of the male portrait compel us to assign the pair to the year 1632. Unfortunately, it is impossible to be quite authoritative on this point, for

the last figure of the date is no longer decipherable. Whereas the majority of pictures painted in this year bear the familiar monogram of the earlier period, with the addition "van Rijn" (which becomes rarer in the following year, and then disappears entirely, save in a few very late examples), these two large portraits are signed with the full surname, *Rembrant* (without a *d*), a form of signature used by the master on a few early pictures, and on one or two painted soon after 1632.

A pair of very stately portraits, representing scions of one of the most distinguished families of Holland, were discovered some ten years ago in the country house of the Van Beresteyns, and sold to Mr. H. O. Havemeyer of New York. They purport to be the portraits of *Christian Paulus van Beresteyn* (Plate 82) and of his wife, *Volkera Nicolai Knobbert* (Plate 83), and are three-quarters lengths, in rich and dignified costumes, typical portraits of the wealthy, self-conscious, stiff-necked patri- cians whose power was felt, not only throughout Holland but throughout half the civilised world by means of Dutch commerce. In these examples the influences of Moreelse and Thomas de Keyser are especially apparent. The archives throw no light on the identity of the sitters.

We are enabled to identify the original of another portrait by the help of a contemporary document. He was a certain Captain Joris de Caulery, who seems to have been very proud of his appearance, to judge by the numerous portraits of himself he left to his heirs. One of these was painted by Rembrandt; it represented him "holding a gun in his hand". There is only one known portrait by Rembrandt which answers to this description, a picture in the possession of Mr. Ch. T. Yerkes of New York. We may therefore accept it as the likeness of *Joris de Caulery* (Plate 84). Grasping the gun in his right hand, and resting the left jauntily on his hip, the man of war seems to be advancing upon the spectator with a challenging air. A long sword hangs from a richly embroidered baldrick at his side, and he wears a small steel gorget over a gaily coloured neckcloth; his head is bare, shewing his abundant locks. This seems to have been one of the exceptional portraits of this period in which the master was free to please his own taste in the matters of costume, arrangement, and energetic illumination. Rembrandt was fond of painting himself in much the same fashion at the time.

The *Portrait of an old Lady with a white Cap* (Plate 85) in Baron Alphonse de Rothschild's collection in Paris, is one of the few portraits of old women painted at this period. It bears the date 1632. In its rendering of the delicate features and candid expression of the face, enframed in a large white cap and high collar, the picture is scarcely inferior to contemporary portraits of the artist's mother. But how different are all these latter in conception, arrangement, and chiaroscuro!

Several companion portraits of married couples, which, unlike some of the preceding examples, still form a pair, were painted in the winter of 1632-1633. We learn this from the dates scrupulously affixed by the master in each case, shewing that the

male portraits were completed in 1632, whereas those of their wives were not finished till 1633. There is a pair of such portraits in the Brunswick Museum, the so-called *Hugo Grotius* and his *Wife* (Plates 86 and 87). M. Henri Percire of Paris owns another pair. They are all ovals, without the hands, and closely akin in other respects. The handling is careful, the drawing thorough and precise, the illumination that of bright daylight, falling on the female figures from a point almost exactly in front of them. The least attractive is the woman of the Brunswick picture, whose husband, with his brilliant brown eyes and handsome features, so well set off by the fashion of his hair and beard, is, on the other hand, such a fascinating personality that the spectator's imagination has run riot to the extent of dubbing him Hugo Grotius. We can trace no likeness at all in this head to the well-known features of Grotius, to say nothing of the fact that Grotius was nearly twenty years older in 1632 than the man of the Brunswick portrait. We know the name of the female sitter only of M. Henri Percire's companion pictures (Plates 88 and 89). A seventeenth century inscription on the back of her portrait declares her to have been one *Cornelia Pronck*.

The pictures we have just described are signed with the master's name, *Rembrandt*, spelt in some cases with, in others without the *d*. But a pair of the same kind and period in the possession of Mr. Morris K. Jesup of New York, a *Young beardless Man* (Plate 90) and his *Wife* (Plate 91), are without date or signature of any kind. They are small bust-portraits (life-size) of a beardless man, with youthful features very like those of Count Wachtmeister's picture, and of a woman of a strongly marked and very individual type. In shape they are so unusually square, that I am inclined to think they must have been cut down at some stage of their career. They may also have lost their signatures in this way. Madame Isaac Percire of Paris owns a very similar picture, a *Young Woman with coloured Gloves* (Plate 92). Here the figure is a half-length, and the colour is made richer and more piquant in effect by the introduction of the embroidered gloves she holds in her left hand. The head is painted very delicately, but with no trace of timidity in the handling. To judge by the treatment and the costume, this picture too seems to have been painted in the winter of 1632-1633. Where is the pendant of the husband? There is no trace of the companion-portrait throughout the history of this picture, as far as we have been able to follow it.

There is a pair of portraits in the Vienna Gallery, representing a middle-aged couple, *A Man about to speak* and a *Lady of rank seated in an Arm-chair* (Plates 93 and 94), the latter of whom, the prosperous gentlewoman who turns such a kindly gaze upon her husband, bears a strong likeness to the lady of Madame Percire's picture. Not only is her costume very similar, the coloured insertion in the black bodice and the embroidered gloves giving an innovating touch to the dress of 1632, but the treatment is almost identical, save that the tone is lighter and cooler, and this applies in a still greater degree to the male portrait. The costume of the male sitter, his carelessly

pleated collar, his narrow cuffs, and his short, untrimmed beard, seem, indeed, to point to an earlier date; but in those "good old times", when changes of fashion were more sweeping, and more carefully followed by persons of the upper classes than at present, we occasionally find some by-gone mode surviving for years among old people, especially men of learning. I do not hesitate, therefore, to say that, in my opinion, a sketchily treated bust-portrait of the *Court Chaplain Joh. Uytenbogaert* (Plate 95), in the Stockholm Gallery, was not painted earlier than 1633, in spite of the untrimmed beard and old-fashioned pleated collar, and I should judge these Vienna portraits to be of the same date. The coarse handling of the *Uytenbogaert* is more closely akin to that of some of the studies of heads painted at this period, than to the methods of actual portraits. It is, in fact, a study for the large etching of 1635, the *Johann Uytenbogaert* (Bartsch, No. 279). It is probably the portrait mentioned by Uytenbogaert himself in his journal under April 13, 1633, as painted by Rembrandt for Abr. Cornelisz. The suggestion that it represents Jan C. Sylvius is misleading.

The influence of the most distinguished of the earlier portrait-painters of Amsterdam, namely, Thomas de Keyser, is very evident in the majority of the portraits painted towards the end of 1632 or beginning of 1633. Portraits completed later in 1633 and throughout 1634 shew the full development of this admixture of styles. If the master's originality suffered some temporary eclipse by this assimilation, the result was nevertheless an immense advance on his earlier works in such points as firmness and delicacy of drawing, gradation in the opposition of light and shadow, taste of arrangement, and, above all, simplicity and truth of rendering. This was a permanent gain, by which his art may be said to have greatly profited on the whole.

It will be unnecessary to do more than briefly mention the remaining portraits of this period, as they are all on the same lines. The next in order are these of the Burchgraeff couple of Rotterdam. That of the husband, *Willem Burchgraeff* (Plate 96), is now in the Dresden Gallery; that of his wife, *Margarethe van Bilderbeecq* (Plate 97), in the Staedel Museum at Frankfort-on-the-Main. This baker and cornchandler, whose head does not seem to have greatly interested the painter, was perhaps a friend and customer of Rembrandt's father. The large and imposing *Portrait of the Poet Jan H. Krul* (Plate 98), on the other hand, depicts a personal acquaintance of the master's. It is in the Cassel Gallery. De Keyser's influence is very apparent in the arrangement, the shape and size of the canvas, and the relation of the two figures (rather over one third of life-size) in Lord Francis Pelham Clinton Hope's picture at Deepdene, the *Young Couple in an Interior* (Plate 99), a work full of delicacy both in rendering of character and in pictorial treatment.

A pair of portraits of a young man and a young woman, also a married couple, in my opinion, have been in the hands of two different owners for some time past. Count Edmond Pourtalès of Paris owns the male portrait, the *Young Man rising from*

his Chair (Plate 100), and the *Young Lady with a black Fan* (Plate 101), which I pronounce to be the pendant from its similarity in size and conception, is in Lord Leconfield's collection at Petworth. The lady, whose plainness of feature is redeemed by the energetic expression of her very interesting face, is richly dressed, and seated comfortably in her arm-chair, while the man appears to be rising from his, to emphasise some eager remark to his wife. The oval *Portrait of a Youth in a broad-brimmed Hat* (Plate 102), which passed some years ago from the Dansaert Collection, Brussels, to the Dublin Gallery, is akin to the male portrait, both as regards the elegant costume and the rich gradations of the flesh tints. This affinity disposes me to assign this very attractive picture (which is one of the few unsigned works of the period), not to 1632 or even 1631, the date hitherto accepted, but to 1633 or the beginning of the following year. I am supported in this opinion by the existence of another work closely akin to this, painted in 1634, a *Portrait of a Young Man in a broad-brimmed Hat* (Plate 103), which was lately transferred from one of the imperial castles at Warsaw to the Hermitage at St. Petersburg. A work in which the handling is very similar, though more energetic, is the *Bust-Portrait of a Man with Moustachios, in a broad-brimmed Hat* (Plate 104); the piercing gaze of the sitter gives a very piquant effect to this powerfully illuminated work, which is in Lord Ashburton's collection at the Grange, Hants. Like all the pictures of this year (save the few I have specially excepted), it is signed Rembrandt f. 1633, and, like most of the bust-portraits of this period, it is oval in shape.

The large portrait-group at Buckingham Palace, *The Shipbuilder and his Wife* (Plate 105), in which Rembrandt's individuality is more strongly apparent than in any of the single portraits of the period, was probably painted towards the end of 1633. An old man, of a powerful, healthy appearance, looks round from the writing-table at which he is drawing the plan of a ship, to his wife, who brings him a letter. Here the master makes his first attempt to shew the intellectual relation between two sitters in a double portrait, on the same lines as in the *Anatomy-Lesson*, where the subject itself demanded the portrayal of such a relation. But here the conception is too genre-like, the action too hasty, and the effect of the work as a portrait is impaired to some extent. Setting this aside, however, the momentary expression of the faces, and the relation between the two figures is rendered with great truth and animation; the sympathetic heads of the worthy old couple, strongly relieved by the vivid light, are master-pieces of character-painting. A work of the same class, quieter and more intimate in effect, however, because of the isolation of the head, and freer and more vigorous in technique, is the oval *Bust-Portrait of an Old Woman of 83* (Plate 106) in the National Gallery, painted in the following year, 1634.

In July of this year, Rembrandt married Saskia van Uylenburgh, to whom he had been betrothed since the summer of 1633. The portraits of 1634 which represent persons not closely connected with him were nearly all painted before his marriage,

that is to say, in the first six months of the year. Among them are some of the most superb examples of portraits of this particular class ever executed by Rembrandt, or indeed by any Dutch painter. The most perfect are the pair from the Van Loon Collection acquired by Baron Gustave de Rothschild of Paris, the life-size full-length portraits of *Marten Daeu* (Plate 107) and his wife, *Machtild van Doorn* (Plate 108). The young husband, with his smooth, almost girlish face, and rich, dandified costume, who advances trippingly towards the spectator, dangling a glove, is a perfect type of the successful courtier, half coxcomb, half adventurer, such as we know Marten Daeu to have been. The wife, on the other hand, in spite of her stiff and stately black costume, is such a brilliant embodiment of distinction as few painters have put on canvas. Arresting her graceful progress for a moment, she gazes at the spectator with a singular expression of reserve. It is not surprising to find that the present owner gave a million francs for the pair even some twenty years ago. But we are indeed at a loss to understand how it was that within a few months of this, at the sale of M. Schneider's collection, one of the choicest in Paris, a pair of very similar life-size full-length portraits, contemporary with these, had to be withdrawn, because no bidder had the courage to come up to the reserve of 100,000 francs each. There may have been some dealer's vendetta underlying the business, but the result clearly shewed how slight was the acquaintance of connoisseurs of the day with this brief but prolific period of the young master's activity.

The two pictures in question are in the possession of M. Henri Schneider of Paris, and have been well known for nearly a century, fetching uniformly high prices whenever they have changed hands. They represent the *Mennonite Hans Alenson* (Plate 109) and *his Wife* (Plate 110), a sober elderly pair, attired, not in holiday bravery, but in plain, unrelieved black. Here we have no interesting members of aristocratic society, but a grave Mennonite preacher, seated at his writing-table, and facing the companion picture of his wife. In England the man has been called *The Preacher Ellison*. But there was no minister of this name in Holland at the period. It seems almost beyond question, that it was merely an anglicised version of the name borne by a much respected Mennonite preacher, Hans Alenson of Haarlem, whose age agrees with that of the man in the Schneider portrait. The master has informed the attitude and expression of this dignified, gray-bearded man with something so venerable and benignant that the spectator is not left a moment in doubt either as to his calling, or as to the earnestness with which it was exercised. The wife, who is considerably younger than her husband, has pleasant, rather full features, and has evidently chosen the part of Martha in the household. Both pictures are exceptionally well drawn: the execution is tender and careful, the chiaroscuro very delicate.

There are several contemporary bust-portraits closely akin to these two full-lengths. The *Young Lady of eighteen* (Plate 115) in the Bridgewater Gallery, has the features of Martin Daeu's wife, transmogrified into an almost Chinese type. The

companion pictures of a married couple, the *Portrait of a Young Man* (Plate 111) and *His Wife with a Gold Chain* (Plate 112), have been recently presented by Mrs. Ames to the Boston Museum. The delicate carnations and *spirituel* treatment, no less than the half roguish, half good-humoured expression of the sitter, give a special attraction to the female portrait. The blonde *Young Woman with Flowers in her Hair* (Plate 113) in the Bridgewater Gallery is a very similar personality, just as richly attired, though more charming in appearance. Judging by the identity of size, of shape, and of arrangement, I am much afraid that the husband of this fresh, youthful, and altogether fascinating apparition, was the ill-tempered man in a broad-brimmed hat and lace collar of the Hermitage, erroneously described as *Admiral van Dorp* (Plate 114). The disagreeable impression produced by this picture is partly due to the darkening of the varnish, and to the coarse repaints, which may be easily distinguished even in the photogravure, especially on the hair.

The National Gallery owns one of the few single portraits of this class painted soon after 1634, the *Young Man resembling the Artist* (Plate 116), of 1635. It is closely akin to the Hermitage picture, though more attractive. The sitter has been generally identified with Rembrandt himself, an identification I myself accepted in my *Studien*. On closer acquaintance, however, I am inclined to think it a mistake. The features differ too much from those of the master in some respects, and moreover, Rembrandt never painted himself thus plainly attired in the prevailing fashion of the day. Two excellent female portraits belong to the same year (1635). The larger of the two, the *Young Lady* (Plate 117) of Herr Karl von der Heydt's collection at Berlin, is an attractive rendering of a young face with regular features and a pleasant expression, freely and very effectively handled. The other, from the Adrian Hope Collection, inscribed *Petronella Buys* on the back of the panel (Plate 118), is now owned by the actor Joseph Jefferson, of New York. A third portrait of a somewhat older *Woman in a large Ruff and a Cap* (Plate 119) is at Rossie Priory, Scotland, in Lord Kinnaird's collection. It is dated 1636. Both these pictures have much the same artistic qualities as the female portrait above described.



IV

HISTORICAL PICTURES

AND STUDIES OF HEADS, PAINTED 1632-1654

I have dwelt in some detail on the impressive array of portraits painted to order by Rembrandt, tracing them consecutively throughout several years, because, to some extent, they hold a place apart in the master's work. When such pictures occur in his after-career, they bear, with few exceptions, the stamp of the artist's own creative thought, and are no longer governed by the fiat of the patron. This applies, too, to those last years of his life, when such commissions for portraits were again fairly plentiful. I have already pointed out how favourable this brief activity as a professed portrait-painter was to the young artist's draughtsmanship, his power of vision, his general proficiency; it was favourable by virtue of the very restrictions imposed upon him by the sober costumes of his sitters, and their preconceptions as to treatment, no less than by the precedents laid down in the works of older painters at Amsterdam.

But if we wish to see Rembrandt at work in his own chosen domain, if we seek to penetrate his more individual artistic emotion, we must take a brief glance backward at the historical subjects painted during the first few years after the removal from Leyden. The curious productions, chiefly mythological, of this period, in which his sister served as his model, have already been described in our first volume, in connection with her portraits. They were painted in 1632, or at latest 1633. The close of 1632 was further signalised by the execution of certain pictures, mainly of biblical subjects, which, like the above, are almost without exception of small size, and contain a variety of small figures, more or less numerous. They are of remarkable interest in many ways, shewing how rapidly and vigorously the young artist, while quietly accepting the prevailing convention in his portraits, was working out an individual style and seeking to assert its claims. The pictorial idea most in favour with him as with his contemporaries at this period, namely, the coherent rendering of some moment of great internal excitement and vehement external action, is fully developed in a picture which had a great reputation in the eighteenth century, when it was in the Braamcamp Collection. This is the so-called *Saint Peter's Boat* (Plate 120), in Lord Francis Pelham Clinton-Hope's collection at Deepdene. A towering wave of the storm-

tossed sea lays hold of the little vessel with long white arms, like an octopus seizing its prey, raising it aloft, to hurl it back presently into the abyss. The sail has been torn across by the fury of the gale, and one or two of the apostles try in vain to seize the flapping canvas, while others pour out terrified entreaties for help to the Saviour, seated quietly in the bow of the boat, and others again give themselves up helplessly to their distress. Powerful and full of unity as is this rendering of the momentary fury of the elements and the distraction of the apostles, the treatment of the theme hardly appeals to our modern susceptibilities. The figures are too diminutive, too scattered in their arrangement, too violent in expression; some are undeniably coarse. The illumination, by means of a sunbeam bursting from a parted cloud, is too garish and unrestful to admit of a higher impression, a compensation such as Rembrandt would have offered in later years, by opposing the immovable calm of the Saviour to the rage of the elements, and the despair of the timorous disciples.

Several small pictures of this period, which the master must have had on the easel at the same time as the *Saint Peter's Boat*, shew with what success, when he chose his theme aright, he could already suggest those moods of happy contemplation of which he afterwards became the apostle among painters. The two *Philosophers*, which were among the most highly esteemed and highly priced pictures in Paris throughout the eighteenth century, until Louis XVI secured them for the Louvre, are still favourites with the public, and with good reason. The visitor, wandering through the wilderness of works with which the walls of the dreary "long gallery" are overlaid, turns with delight to refresh himself in the meditative retirement that pervades these two quiet interiors.

Rembrandt had painted a very similar picture as early as the year 1631, the *Saint Anastasius* of the Stockholm Gallery, in which he struck a chord almost identical. One or two still earlier works, indeed, notably the *Saint Paul* of the Nuremberg Gallery, are closely akin to the Louvre *Philosophers*, both in motive and sentiment. But it was in the latter that the painter first achieved an easy mastery of his material, a perfect expression of that intimate effect he sought to convey. In the *Philosopher with an open Book before him* (Plate 121), the architectural setting, with its spacious halls and corridors, is, perhaps, slightly disturbing by reason of a certain insistence, but on the other hand, the highly pictorial interior of the *Philosopher absorbed in Meditation* (Plate 122) seems to have been chosen expressly to give still deeper force to the contemplative calm of the theme. The warm light of the setting sun falls through the lofty window into the singular room of which the front part serves as study, the back as kitchen to its aged inhabitant. A broad spiral staircase leads up to his bed-chamber, and an arched doorway in the background gives access to the cellar. In the fire-place in the foreground, which seems to do duty as a furnace in addition to its domestic functions, a little fire is burning, which an old woman manipulates with the tongs. The red glow of the flame with its reflections, contrasts

in piquant fashion with the golden evening light that pours in from the window, and fills the whole space with a magic play of light and shadow. The serene and cheerful quiet of Nature seems to have touched the features of the old man, whose life has likewise reached its evening; with folded hands, he muses on the contents of the book from which he has turned aside. He is no "philosopher", in our modern sense; Rembrandt's conception is that of a believing, god-fearing Christian, perhaps one of the apostles.

The same deep yet simple human sentiment breathes from a little picture in the Wallace Collection, the *Good Samaritan* (Plate 123). Here Rembrandt makes his first essay in those representations of the Saviour which he afterwards repeated so often, and in which he so completely embodied the spirit of self-sacrificing love that informs the gospel story. In this work we find him giving prominence to the stranger's loving care of the wounded man, subordinating those fantastic accessories he had so insistently dwelt upon in earlier compositions. An etching after the picture, bearing Rembrandt's name, establishes its priority to the two *Philosophers*. An impression of the first state in the Amsterdam Print Room is inscribed in Rembrandt's own handwriting: Rembrandt f. cum privil. 1632. By the end of 1632, therefore, a plate was practically finished, for the execution of which the picture had been painted. The identity of size between picture and print, the almost exact similarity of details, and the fact that the composition is reversed in the etching, place the relation of one to the other beyond question. The inscription: Rembrandt inventor et fecit (*sic*), 1633, appears only on the last plate of this etching; but the same inscription, or one almost identical, is to be found on several other etchings of larger size. These, however, are chiefly free renderings of pictures or sketches by the master; and this, taken in conjunction with their inferiority, not only to the compositions they reproduce, but to etchings unquestionably by Rembrandt's own hand, leave little room to doubt that they were executed by pupils under Rembrandt's supervision, and with his help. Even in Leyden, several budding artists, among which Dou is the most famous as a painter, and van Vliet as an engraver, had gathered about the young master, who had struck out such a novel path in art. Vliet had executed a number of etchings after him and for him, many of which were accepted as Rembrandt's own works till quite recently. When Rembrandt migrated to Amsterdam, his reputation was so firmly established, his conceptions and his technical methods appealed so strongly to the sense of the new generation, that even in the first year of his installation, the young artists of Amsterdam, of provincial Holland, and even occasionally of foreign countries, thronged to his studio, to enjoy his instruction, and to make his compositions more widely known by their etchings.

Various contemporaries, among them the German painter and art-historian Sandrart, who himself caught the prevalent enthusiasm for the "new art", which he afterwards denounced as an aberration, testify to this fact. Many of them bring

it forward chiefly to shew us how avaricious Rembrandt was, and what considerable sums he amassed both by his pupils' fees, and the work they did in his studio. We know, too, from documents in the archives, that Rembrandt took a large number of pupils, no doubt with the perfectly legitimate object of achieving an independent position as quickly as possible, and gratifying his passion for making collections. His exertions towards these ends were, indeed, of the greatest importance in another direction, that of his activity as a portrait-painter. That he employed his pupils in various ways on his own works, both pictures and etchings, his productions, even in this first year, and still more in those immediately following, sufficiently prove. This collaboration of pupils forms a brief, but very characteristic phase in Rembrandt's development, which I shall examine more closely, when the works resulting therefrom present themselves to our notice in larger numbers.

Shortly after completing the two small *Philosopher* pictures in the Louvre, in 1633, Rembrandt painted a pair on a larger scale, dealing with scenes from the Passion. These were the *Raising of the Cross*, and the *Descent from the Cross*, which he sold to Prince Frederick Henry, Stadholder of the Netherlands, the same year, through the medium of his patron, Constantijn Huygens. These pictures must have greatly pleased the Prince, for he immediately gave a commission for three other subjects from the Passion, uniform with them. One, the *Ascension*, Rembrandt delivered in 1636, as we learn from his extant correspondence on the matter with Huygens. He does not, however, announce his completion of the other two, the *Resurrection* and the *Entombment*, till January, 1639. Six years had therefore elapsed between the finishing of the first and the last picture of this series, which passed into the Elector Palatine's collection at Düsseldorf, and was subsequently transferred, with that collection, to the Munich Pinacothek. But the harmony of the conception throughout the five shews that the master must have designed and begun the later subjects almost at the same time as the earlier. It is evident, indeed, that Rembrandt could not have composed pictures such as the *Resurrection* and the *Entombment* simultaneously with *The Labourers in the Vineyard* of 1637, or *The Women at the Sepulchre* of 1638, for, in common with the earliest of the series, dated 1633, they are crude in their effects, fantastic, nay, almost gruesome in design; they shew similar peculiarities, such as the arrangement of the figures in disconnected groups, the restless movement, the defective drawing of some parts, and the over-careful execution of others. Unfortunately, all the five, but more especially the later ones, have been so mercilessly cleaned that it is no longer possible to determine what portion of the work was executed at the earlier and what at the later date, or how far the master may have employed his pupils on the later pictures. In spite of Rembrandt's evident desire to put his best work into them, and the high favour they enjoyed among his contemporaries, they give but little pleasure to the student, partly on account of their lamentable condition, and of the technical defects we have noted, but also in a great measure

because of the elaborate pains the master bestowed on their execution. Just as Rubens, in some of the carefully finished pictures he painted for distinguished patrons, impaired the freshness of his design and the directness of his conception of Nature, so Rembrandt in this case injured his works by an excess of industry.

And yet the majority of these compositions are highly original, and are marked by a certain grandeur of conception. Thus, the concentration of the light on the body of the Saviour in the *Raising of the Cross* (Plate 124), produces a truly startling effect. The *Descent from the Cross* (Plate 125) is still more impressive as regards invention, atmosphere, and the distribution of the various figures, in spite of the ugliness of some of the types. It is not surprising, therefore, that Rembrandt should have executed a large etching of this composition with the help of his pupils, and that he should have painted it again himself on a larger scale, and with certain variations, a year later. In this second *Descent from the Cross* (Plate 126), now in the Hermitage, the master renders the scene by torch-light. It is not only to be distinguished from the Munich picture by its broader and larger treatment; material alterations in the composition, and a greater freedom in the types make it altogether more satisfactory. As it is, further, in perfect condition, it may be accepted as one of the most remarkable works of this period.

One of the later pictures of the Munich series, the *Ascension* (Plate 127), shews such marked affinities (notably in the figure of Christ between the angels, and in the small figures of the apostles on the earth below), with the large etching of 1634, *The Annunciation to the Shepherds*, that we may reasonably conclude they were contemporary creations. The figure of Christ, which corresponds so closely with that of the angel in the *Annunciation*, dressed in flowing white garments, and bathed in the brilliant white light, is solemn and grandiose in character; but the cherubs in the glory are clumsy and misshapen as compared with those in a glory of angels by Murillo, while the attitudes of the apostles, and their expressions of alarm and astonishment, are puerile and comic rather than impressive; the treatment too, is almost sharp in its exaggerated thoroughness. All these are faults which this picture shares with the *Annunciation* etching, a much over-rated work, in my opinion.

The *Entombment* (Plate 128), which bears the date 1639, must certainly have been begun long before that year, to judge by its composition. A large red-chalk drawing of the Entombment in the Print Room of the British Museum, dated 1630, agrees with it in all essential features, and the same may be said of the well-known large etching, the *Resurrection of Lazarus*, which cannot have been executed later than 1632. Rembrandt probably sketched out the Munich picture, and painted the greater part of it not much later than this, perhaps in 1633. What he may have done to it before delivering it in 1639, it is impossible to say in the present condition of the picture. Taking this into account, a certain importance must be attached to several good school-copies, some of which were undoubtedly painted under Rembrandt's supervision. We

may instance one which Rembrandt possessed, and which he worked over himself, heightening its effects with a broad, free brush, about the year 1653, according to an inscription upon it. I have given a plate of this Dresden *Entombment* (Plate 129), immediately after that of the Munich picture, in order to supplement the half effaced original, and to shew the variations and the altered handling.

These numerous replicas attest the popularity of the composition among Rembrandt's contemporaries, and a hasty sketch in *grisaille* shews what pains the master bestowed on its execution. It was Rembrandt's habit to work out his ideas on paper again and again, from their inception until such time as he had produced a definitive pictorial effect. As a result of this method we still possess nearly a thousand drawings by his hand, whereas his sketches in oil are very rare, and consist almost exclusively of designs prepared for the use of his pupils, more particularly in the execution of etchings. But the sketch of the *Entombment* (Plate 130), now in the Glasgow University Collection, was certainly not made for any such purpose. The hastiness of the treatment, which leaves the figures barely indicated, and shapeless as if shrouded in mist, forbids the idea that we have here a study prepared for translation by the etcher. On the other hand, we cannot, I think, accept it as a sketch for the Munich picture, for it is oblong in shape, the cave in the background is closed, and there are many other details of composition in which it differs essentially from the Pinacothek example. The principal group is, indeed, the same in both; but the greater unity, the happier distribution, the increased freedom and mastery with which, for instance, the group in the background is indicated, make it probable that the sketch is of later date than the picture. It may well have been a study for an altered version of the composition, which, had it been painted, would have borne the same relation to the Munich *Entombment* as the *Descent from the Cross* of the Hermitage bears to that of the Pinacothek.

The *Resurrection* (Plate 131) which was delivered together with the *Entombment*, is marked by the characteristic traits of the earlier period: the harsh effects, the restless and occasionally defective composition, resulting at times in positive grotesqueness, as in the clumsy stampede of the startled soldiery. The figure of the Saviour, too, closely resembles that of Lazarus in the etching of 1632. Here again, so much emphasis is laid upon the effect, the play of light upon the weapons and other accessories, that the conception fails to touch the spectator. The same may be said of a picture painted at the same period, about 1634, and closely akin to the Munich series, though not actually belonging to it. This is the *Jesus and St. Thomas* (Plate 133) in the Hermitage at St. Petersburg. The conception is somewhat superficial; violent effects and strong contrasts in the types, the expression, and the action also characterise this work, the drawing and execution of which are not above reproach. The small, hasty sketch of *The Holy Family resting during the Flight into Egypt* (Plate 132), which was bought for the Hague Gallery a few years ago, is even cruder and more violent in effect.

The majority of the works we have grouped together as executed, or at least designed, in 1632-1634, are distinguished by the multiplicity of figures introduced. To these the young artist evidently did his utmost to give variety, both in type and expression. Numerous studies were necessary to achieve this end. In the drawings, we often note a figure in which we recognise a more or less faithful study for some contemporary picture or etching. But the heads painted at this period (there are about a dozen of the years 1632 and 1633, in addition to studies of the painter himself and of his relatives), shew that Rembrandt very seldom made such studies in order to turn them to immediate account. When he saw a head which struck him as typical of a Saint John, a Saint Peter, a Pharisee, etc., he at once transferred it to canvas in some characteristic attitude, and under effective conditions of light. He seems to have troubled himself little as to how he should make use of it later, or whether he should make use of it at all. Hence these studies are, in fact, regular pictures themselves, often of remarkable beauty. We find them introduced here and there in his scriptural compositions, but often so freely treated, that it is difficult to determine whether this or that study did duty, or some third no longer in existence.

One or two of these heads Rembrandt himself signalled as character studies; thus, we recognise *Saint John the Baptist* (Plate 134) by the reed cross in the background, and the *Apostle Peter* (Plate 135), a masterful aged figure with occult eyes, by the key in his left hand. This half-length is in the Stockholm Museum; like the *Saint John*, which belongs to Mr. Charles S. Smith, of New York, it is dated 1632.

To the same year belong a series of heads of old men, variously described as Rabbis, Philosophers, or, in the last resort, simply as Old Men. One of the most famous examples is *The Old Man with a bald Head* (Plate 136) in the Cassel Gallery; he leans forward, so that the light strikes full on his shining skull. This is a fine study, soft and golden in tone, fat and luminous in colour. Less attractive, though peculiarly characteristic of the period, is another head in the Cassel Gallery, the *Old Man with frizzled Hair* (Plate 137), whose florid face is enframed by luxuriant white locks and a full beard. Like the former example, it is signed *R. van Ryn 1632*. A half-length of an *Old Man in a broad-brimmed Cap* (Plate 138), his hands clasped on the top of a stick, in the Duke of Bedford's collection at Woburn Abbey, has much the same character. *The Old Man looking sideways* (Plate 139), in the possession of Dr. M. Schubart of Munich, is unsigned, but so like the above in treatment that we may safely ascribe it to the same period. *The Old Man with the Medal* (Plate 140), a kindred work, richer in colour, and stronger in chiaroscuro, is in the Oldenburg Gallery, where it is ascribed to Lievens. The signature upon it "Rembrandt, 1648", is a forgery. That it dates from 1632 we may fairly conclude from the fact that the head is introduced, almost without modifications, in the large etching of *The Resurrection of Lazarus* of that year. The medal is the same as that worn by the old men in the Cassel and Woburn pictures (Plates 137 and 138).

The Oldenburg Gallery owns a second work of this period, with the genuine signature *R. van Ryn 1632*, an *Old Man with a long Beard* (Plate 141). It was probably painted early in 1632, to judge by the soft handling, and the somewhat insipid colour, characteristics in which it shews a close affinity to a picture in the Schwerin Gallery, which we have already mentioned as probably painted by Lievens from the same model (see vol. I, page 16).

I have already noted the reciprocal influence of Rembrandt and Lievens one upon another, and pointed out the great similarity to which this gave rise in the heads of old men and of Orientals they both painted, occasionally from the same models. It is not surprising, therefore, that these should often be confounded one with another. The Oldenburg Gallery owns a genuine work of Rembrandt's, which figures under Lievens' name, and, on the other hand, the head of an old man in the Hermitage (No. 816 in the Catalogue) there ascribed to Rembrandt, is undoubtedly the work of Lievens. The inferiority of Lievens to his compatriot and contemporary, even in his best pictures, is manifest in such characteristics as his uncertainty in the suggestion of form, his less individual conception, and the pale, monotonous straw-colour of his tone. A work which, like the head of the old man in the Schwerin Gallery, strongly suggests Lievens, both in tone and handling — notably in the use of the butt-end of the brush on the hair and beard — is the bust of a white-bearded old man in the Fabbri Collection at Florence, reproduced as Plate 33 of volume I.

The well-known oval bust-portrait in the Louvre, *The sorrowful old Man* (Plate 142), belongs to the year 1633. The model's mournful, downcast gaze, and the convulsive pressure of his right hand against his breast, suggest that the master may have studied him as a type of the penitent Saint Peter. A work richer in colour, and altogether more attractive, is the *Handsome old Man with a Beard* of the Metz Gallery, (Plate 143). Dr. Max Wassermann of Paris owns a small picture of the same class, though softer and more fused in handling, the *Old Man with a white Beard* (Plate 144).

These, and several other heads of old men already mentioned, are to be recognised in the pictures of the Passion series, and in various contemporary compositions. But, as I have remarked before, they are generally so freely treated, that it is not always easy to determine exactly which study did duty in any particular instance. In these pictures we first notice certain personages of the Old and New Testament, in semi-Oriental costumes, such as the centurion in the *Crucifixion*, Joseph of Arimathea, and others, for whose figures the master had obviously painted studies of Eastern travellers he had met in Amsterdam. These have, however, very little to do with the ancient East, or indeed, with the veritable East of Rembrandt's own time. The types are clearly those of Southern Slavs, Armenians in some cases, or other subjects of the Grand Turk, whom Rembrandt, and his countrymen in general, accepted as representatives of the East, picturing its inhabitants of the time of Christ and of Old Testament history as attired in the same garb. The cunningly folded turbans of brilliant silk, held

together by pearls or gold clasps, and adorned with magnificent golden pheasants, horse-tails, and similar fantastic symbols of rank, the flowing mantles of heavy brocade, the vigorous, foreign types, seem to have exercised an altogether singular influence on the artist's imagination. Nevertheless, Lievens appears to have led the way in such presentments of Orientals, and Rembrandt owes something to his rival's influence in this direction; for Lievens' most important essay in this *genre*, the so-called *Soliman* in the Palace at Berlin, was in the possession of Prince Frederick Henry in 1630, when Huygens wrote enthusiastically of it as the artist's masterpiece.

The first work of this kind we can point to as unquestionably by the hand of Rembrandt is one of the most magnificent of the series, *The noble Slav* (Plate 145), otherwise *The Turk with the Stick*. It passed into the possession of Mr. Twombly of New York from the Orwell Park Collection ten years ago. It is signed with the monogram, and bears the date 1632. This large picture (the standing figure is life-size, and very nearly full-length) is more than a study. Like the so-called *Sobieski* of 1637 in the Hermitage, it is the portrait of some Russian or Southern Slav of rank. The finely moulded features, the powerful nose, the heavy moustache, the piercing gaze, the somewhat puffy contours, are still characteristic traits of the modern Slavs of the South, Montenegrins, Albanians, etc. The turbans and artistically draped shawls and cummerbunds of Rembrandt's models are still commonly worn among sections of these races. In Mr. Twombly's picture the type is marked by all that imposing dignity peculiar to the Southern Slav.

Another portrait of this class, *The Oriental* (Plate 146), in the Hermitage, which bears the date of the following year, is painted from a less attractive model, and is more sober in illumination and in colour. *The Oriental in Profile* (Plate 147) of the same year, in the Munich Pinacothek, is more of a study. It is signed in large characters, "Rembrandt f.", notwithstanding which, it was ascribed to Salomon Koninck until quite lately. The cold greenish tone certainly seems to suggest Koninck at a first glance; but on closer examination, the handling is no less characteristic of Rembrandt than the conception and the colour. Another study of this period, painted in 1633, or more probably, perhaps, in 1634, may be conveniently mentioned here. It is the half-length of *A Young Negro in hunting Costume* (Plate 148). He wears a rich, fantastically fashioned European dress, and carries a bow in his right hand, and a quiver full of arrows on his back. This picture, somewhat uninteresting in conception, is executed with a thin and flowing touch. It is in the Wallace Museum, London.



CATALOGUE
OF
REMBRANDT'S PICTURES
PART II.

72

PORTRAIT OF MARTEN LOOTEN

(CAPTAIN HOLFORD'S COLLECTION, DORCHESTER HOUSE, LONDON)

PORTRAIT OF MARTEN LOOTEN

(CAPTAIN HOLFORD'S COLLECTION, DORCHESTER HOUSE, LONDON)

Turning to the right, he looks straight before him, holding out a letter and envelope in his left hand with an eloquent gesture, to which he seems to give additional force by laying his right hand on his breast. He has a florid complexion, thick, fair moustaches, and a pointed beard. A high, broad-brimmed hat, conceals his short hair. He wears a black cloth doublet and cloak, a plain flat collar, and plain narrow cuffs. The light from the left falls full on the face, and glances off on the collar, the hands, and the letter.

Half-length, life-size.

The letter bears the inscription Marten Looten XI January, 1632, followed by four lines of writing, of which only these words are legible :

Eersam... voors...

...gansen...

...godt bevolen.

Below is the master's monogram *Q.*

Oak panel. H. 0^m.93; w. 0^m.76.

It has not yet been discovered who the said Marten Looten was.

Exhibited at the Royal Academy in 1887. (N^o in Catalogue, 93.)

Waagen, *Art Treasures*, I, p. 200.

Vosmaer, pp. 114, 495; Bode, pp. 400 and 587, n^o 214; Dutuit, p. 25, n^o 220; Wurzbach, n^o 198; Michel, p. 117.

Cardinal Fesch's Collection, sold at Rome, 1845.

Conyngnam Collection, sold in London, 1849. Since which date the picture has been in Captain Holford's Collection, Dorchester House, London.





75

PORTRAIT OF A GENTLEMAN
LONG KNOWN AS "THE TREASURER"

(MR. HENRY O. HAVEMEYER, NEW YORK.)

PORTRAIT OF A GENTLEMAN
LONG KNOWN AS "THE TREASURER"

(MR. HENRY O. HAVEMEYER, NEW YORK)

Standing, turned to the left, and looking straight before him. Fresh complexion, short, thick brown hair, and light red, pointed beard. He wears a black cloth cloak over a black brocaded doublet of a lighter tone, a flat, pleated collar, and cuffs edged with lace. The cloak is thrown under his right arm, which is laid across his breast. In his left hand he grasps a purse or pair of gloves. Grayish background. A subdued light falls from the left.

Three-quarters length, life-size.

Signed on the right of the canvas, on the level of the left hand. *Re van Ryn 1632.*

Canvas. H. 1^m.12; w. 0^m.91.

The name of the sitter is unknown. An old tradition gives him the title of "The Treasurer".

Etched by J. Klaus in the Sale Catalogue of the Boesch Collection.

Smith, Supplement, n° 12; Wurzbach, n° 376.

John Hincheliff Collection, 1836.

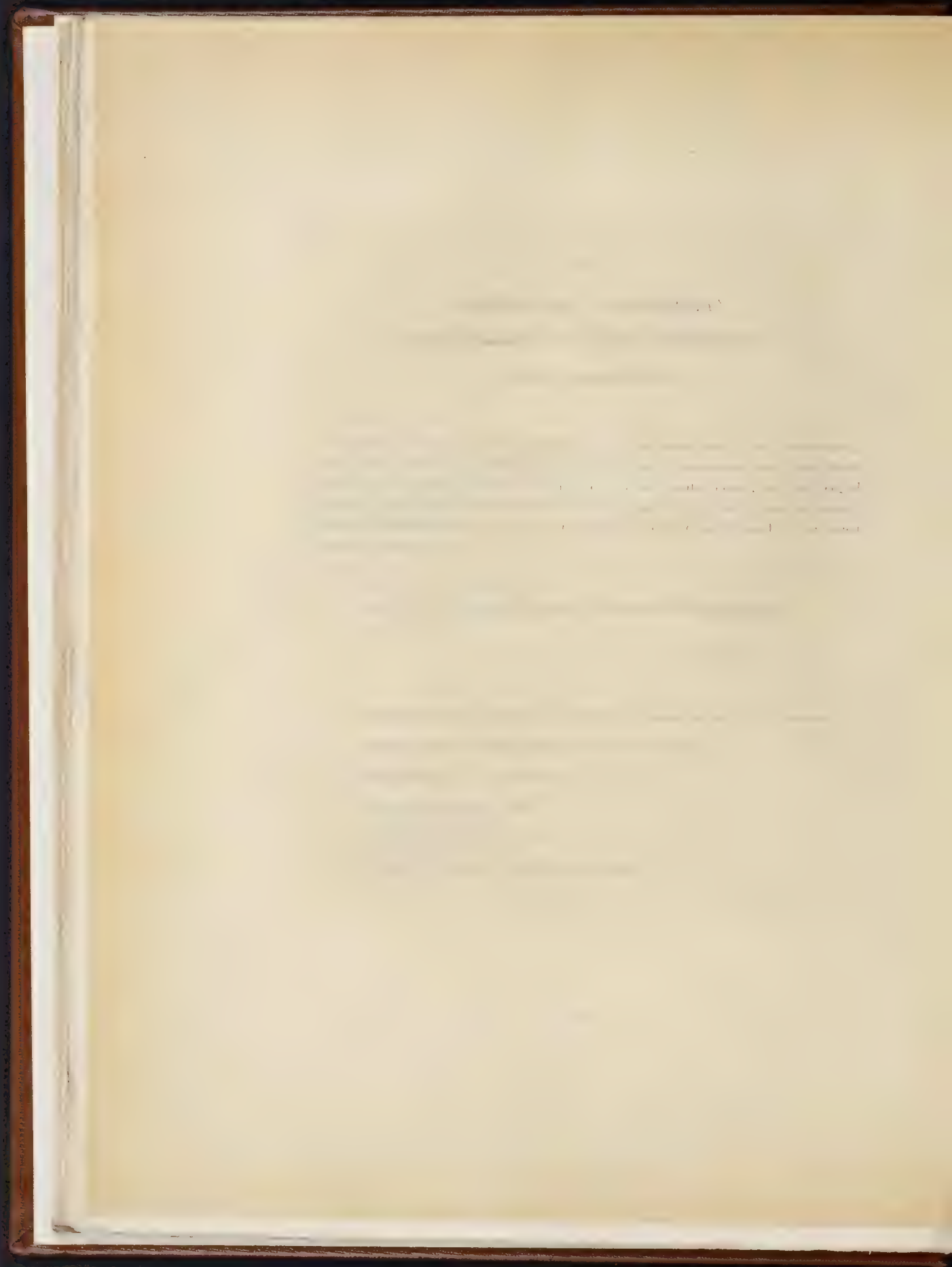
John Nieuwenhuys Collection.

A. J. Boesch Collection, Vienna, 1885.

Durand-Ruel Collection, Paris.

Mr. Henry O. Havemeyer's Collection, New York.







74

PORTRAIT OF THE WRITING-MASTER
LIEVEN WILLEMSZ VAN COPPENOL

ROYAL GALLERY, CASSEL)

PORTRAIT OF THE WRITING-MASTER

LIEVEN WILLEMSZ VAN COPPENOL

ROYAL GALLERY, CASSEL

A man of about thirty-four years old. Seated, to the right, looking straight before him. In his uplifted left hand he holds a quill pen, which he is about to cut with the pen-knife in his right. His head is bare. He has a round face, short brown hair, and a small fair moustache, and wears a black doublet with a pleated white collar. On the table beside him lie two or three folios, and a sheet of paper. The light from the left falls full on the right side of the head, the collar, and the left hand. Gray background.

Three-quarters length, life-size.

Signed to the right about half-way up the canvas, on the paper: *R. van Ryn*

Painted about 1632.

Canvas. H. 1^m,00; w. 0^m,78.

Lieven Willemsz van Coppenol was born in 1598 and died at Amsterdam, where he spent his whole life as an active and highly esteemed teacher and writing-master.

The title *Coppenol* is justified by an ancient tradition, to be traced to the time when the picture formed part of the De Wolff Collection. It must be admitted, however, that its likeness to the authenticated portraits of the famous writing-master painted in 1658 and 1661, is not altogether convincing.

Etched by J. J. Oortman, W. Unger, Mossoloff.

Smith, n° 306 cl. Vosmaer, pp. 114, 193; Bode, p. 506, n° 65; Dutuit, p. 27, n° 206; Wurzbach, n° 56; Michel, p. 115.

De Wolff Collection, Amsterdam: sold in 1734 for 120 gulden to Valerius Roever, of Delft, with the rest of whose collection it passed in 1750 to the collection of the Elector Palatine, now in the Royal Gallery, Cassel. X in Catalogue, 212.

¹ Smith describes the Cassel picture; his remarks as to its verisimilitude are based on a confusion of this work with the so-called *Portrait of Coppenol* in the Hermitage. Cf. Hermitage Catalogue, n° 808.





75

A YOUNG WOMAN
SEATED IN AN ARM-CHAIR

(THE IMPERIAL ACADEMY, VIENNA)

A YOUNG WOMAN SEATED IN AN ARM-CHAIR

(THE IMPERIAL ACADEMY, VIENNA)

A young woman of about twenty years old, turned to the left, and looking straight before her. She is seated in an arm-chair, on the back of which she lays her hand, as if about to rise. Her right hand lies in her lap. She wears a grayish-black stuff dress, a plain gauffered ruff, a muslin cap with projecting side-pieces and a lace border over her dark hair. The subdued light comes from the left. Dark grayish background.

Three-quarters length, life-size.

Signed to the right on a level with the shoulder : *Re. van Ryn 1632.*

Canvas. H. 0^m,92; w. 0^m,71.

Etched by W. Hecht.

Vosmaer, pp. 116, 494; Bode, pp. 400, and 576, n° 130; Dutuit, p. 33, n° 245; Wurzbach, n° 371; Michel, p. 118.

Count Lamberg-Sprinzenstein's Collection, with which it was presented in 1821 to the Gallery of the Imperial Academy, Vienna. (N° in catalogue, 611.)







76

PORTRAIT OF MAURITS HUYGENS

(KUNSTHALLE, HAMBURG)

PORTRAIT OF MAURITS HUYGENS

(KUNSTHALLE, HAMBURG)

Turned slightly to the right, and looking straight before him. His head is bare. He has thick, dark brown, curly hair, and a small moustache. He wears a dark gray doublet, held together across the breast by a sash, and a flat collar edged with lace, the strings of which hang down on his breast, terminating in lace tassels. Lighted from the left. Rather light gray background.

Small bust, the hands not seen.

Signed: *Re van Ryn* 1632.

Oak panel. H. 0^m,28; w. 0^m,23.

Maurits Huygens was born May 12, 1595, at the Hague, where he spent his whole life. From the year 1624 till his death on September 24, 1642, he held the office of Secretary of the State Council. He was the elder brother of the distinguished statesman and poet, Constantijn Huygens.

Etched by Wilhelm Hecht in Bode's "Bilderlese aus kleineren Gemäldesammlungen Deutschlands und Oesterreichs".

Vosmaer, pp. 116, 493; Bode, pp. 400, and 571, n° 99; Dutuit, p. 42, n° 217; Wurzbach, n° 94; Michel, p. 114.

D. Vis Blokhuisen Collection, Rotterdam, sold in Paris 1870.

Wesselhoeft Collection, Hamburg, with which it was bought in 1888 for the Kunsthalle, Hamburg.







77

PORTRAIT OF A YOUNG MAN

(DULWICH GALLERY, NEAR LONDON)

PORTRAIT OF A YOUNG MAN

(DULWICH GALLERY. NEAR LONDON)

A man of about twenty-five years old, turned slightly to the left, and looking straight before him. He has abundant light brown hair, and a budding moustache and imperial. Over his black doublet he wears a black spotted cloak of a lighter tone of black, and a flat pleated collar. The light falls full on him from the right. The gray background is rather light in tone.

Small bust, no hands.

Signed *Re van Ryn*, 1632.

Oak panel. H. 0^m,28; w. 0^m,23.

Bode, pp. 408 and 581, n° 157; Dutuit, p. 31, n° 128; Wurzbach, n° 119; Michel, p. 172.

Bought for King Stanislas of Poland from the art-dealer, Noel Joseph Desenfans, some time before 1807.

Sir Peter T. Bourgeois' Collection, 1807; bequeathed by him to the Dulwich Gallery, near London. (N° in Catalogue, 99.)





78

PORTRAIT OF A YOUNG MAN
KNOWN AS "THE YOUNG JEW"

(COUNT WACHTMEISTER, VANAS, SWEDEN)

PORTRAIT OF A YOUNG MAN
KNOWN AS "THE YOUNG JEW"

(COUNT WACHTMEISTER, VANAS, SWEDEN)

A young man of about twenty years old, turned slightly to the left, and looking straight before him. He is bare-headed, and has thick, curly, dark brown hair, a budding moustache and imperial, brown eyes and a fresh complexion. Black doublet and flat pleated collar. Dark gray background.

Bust, life-size.

Signed on the right, above the shoulder : *Pe. van Ryn, 1632.*

Oak panel. Oval. H. 0^m,63; w. 0^m,46.

Michel, p. 568.

Olof Granberg, Catalogue raisonné, n° 48. The same, *Konsthistoriska Studier*, p. 39.

Count Wachtmeister's Collection, Vanas in South Sweden.







79

PORTRAIT OF JAN PELLICORNE
WITH HIS SON CASPAR

(WALLACE MUSEUM, LONDON)

PORTRAIT OF JAN PELLICORNE WITH HIS SON CASPAR

(WALLACE MUSEUM, LONDON)

Pellicorne is seated to the left at a table with a yellowish red cover, and turns to the right, to take a purse and a bill from his little son. He is a man of about thirty-five years old, dressed in a striped black doublet and hose, and a short cloth cloak. He has short dark hair, partly concealed by a large black slouch hat, and wears a dark pointed beard. His dark dress is relieved by a gauffered collar, and flat cuffs edged with lace. The boy stands on the right; he is bare-headed, with brownish hair, and wears a gray costume, with flat collar and cuffs. A subdued light falls on the heads from the left. Rather a dark gray background.

Full-length figures, life-size.

Signed below to the right : *Rembrandt ft.*

Painted about 1632.

Canvas. H. 1^m,53; w. 1^m,21.

Companion picture to Plate 80.

Jan Pellicorne was born at Leyden in 1597, married Susanna van Collen on January 23, 1626, and died after 1645. The title of Burgomaster often given to him is erroneous.

Etched in outline by A. L. Zeelander for the " Gallery of the King of Holland ".

Exhibited at the Royal Academy in 1872; in 1889 (n° 156 in Catalogue); and at Bethnal Green Museum in 1873.

Waagen, *Art Treasures*, vol. I, p. 158.

Smith, n° 341; Vosmaer, pp. 116, 494; Bode, p. 402, and 588, n° 227; Dutuit, p. 48, n° 223; Wurzbach, n° 245; Michel, p. 140.

Valckenier van de Poll Collection, sold at Amsterdam in 1842. The pictures probably came into the possession of the Valckenier family by the marriage of Caspar Pellicorne, the boy of the portrait, who was *échevin* of Amsterdam in 1678, with Clara Wouterse Valckenier.

Nieuwenhuys Collection.

William II. of Holland's Collection; sold 1850, and purchased by Mawson of London.

The Marquis of Hertford's Collection, which passed to Sir Richard Wallace, Hertford House, London. Bequeathed by his widow, Lady Wallace, to the nation, in 1897, together with the entire Collection.

Wallace Museum, London.



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

THE FIRST

FROM THE

ORIGINAL MANUSCRIPTS

OF

THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF

THE UNIVERSITY OF OXFORD

IN TWO VOLUMES



80

PORTRAIT OF SUSANNA VAN COLLEN
WIFE OF JAN PELLICORNE
WITH HER DAUGHTER

(WALLACE MUSEUM, LONDON)

PORTRAIT OF SUSANNA VAN COLLEN
WIFE OF JAN PELLICORNE, WITH HER DAUGHTER

(WALLACE MUSEUM, LONDON)

She is seated in an arm-chair, slightly to the left of the canvas, looking straight before her, in the act of giving a coin from the purse in her left hand to her little daughter. The child, who stands beside her to the right, holds out her hand to take it, but turns her face to the spectator. The mother wears a black brocaded gown, with a gold-embroidered stomacher, a large gauffered ruff, cuffs trimmed with deep lace, and handsome bracelets. Her hair is combed back under a lace-trimmed cap. The fair-haired child beside her wears a greenish dress brocaded with gold, and lined with green. A subdued light falls on the figures from the left. Dark background.

Life-size figures, full-length.

Signed below to the right : *Rembrandt ft. 163..* (probably 1632).

Canvas. H. 1^m.53; w. 1^m.21.

Companion picture to N° 79.

Susanna van Collen, born February 3, 1606, died 1660, married Jan Pellicorne of Leyden at Amsterdam, January 23, 1626.

Engraved in outline by A. L. Zeelander for the " Gallery of the King of Holland "; woodcut in the *Kunstchronik* of 1843, p. 49.

Exhibited at the Royal Academy in 1872, and in 1889, n° in Catalogue, 165; at Bethnal Green Museum, London, in 1873.

Waagen, *Art Treasures*, vol. I, p. 158.

Smith, n° 552; Vosmaer, pp. 116, 494; Bode, p. 402, n° 228; Dutuit, p. 48, n° 223; Wurzbach, n° 256; Michel, p. 140.

Moes, *Icon. Bat.*, n° 1641.

Valckenier van de Poll Collection, sold at Amsterdam in 1842 (Cf. n° 79).
Nieuwenhuys Collection.

King William II. of Holland's Collection, sold in 1850, bought by Mawson of London.

Marquis of Hertford's Collection, afterwards that of Sir Richard and of Lady Wallace, Hertford House, London.

Bequeathed by the latter to the British nation in 1897.

Wallace Museum, London.



THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

By JOHN BURNET
BISHOP OF SALTHERS

IN TWO VOLUMES.
LONDON, Printed by J. Streater, at the
Sign of the Gun, in St. Dunstons Church-yard, 1680.

P. 1.



84

PORTRAIT OF A MAN OF FORTY
LONG KNOWN AS A PORTRAIT OF DOCTOR TULP

(MR. JAMES W. ELLSWORTH'S COLLECTION, CHICAGO)

PORTRAIT OF A MAN OF FORTY
LONG KNOWN AS A PORTRAIT OF DOCTOR TULP

(MR. JAMES W. ELLSWORTH'S COLLECTION, CHICAGO)

Turned slightly to the right, and looking straight before him. He is bareheaded. His grizzled hair is cut short, and he has a thin, brownish beard. He wears a simple black doublet, buttoned over the breast, and a small ruff. A bright light falls on the face and collar from the left. Dark grayish background, lighter to the right.

Bust, life-size, no hands.

Signed to the right, about half-way up the canvas : *Re van Ryn 1632. æt. 40.*

Oak panel. Oval. H. 0^m.72; w. 0^m.52.

Engraved by M. Desboutsin.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

Vosmaer, pp. 493, 495; Bode, p. 399, n° 305; Dutuit, p. 52, n° 235; Wurzbach, n° 322; Michel, p. 562.

Tolozan Collection, Paris, 1801.

Robit Collection, Paris, 1801.

Montaleau Collection, Paris, 1802.

Collot Collection, Paris, 1855.

Baron de Seillières' Collection, Paris.

Princesse de Sagan's Collection, Paris.

Mr. James W. Ellsworth's Collection, Chicago.





82

PORTRAIT OF A GENTLEMAN
OF THE VAN BERESTEYN-VUCHT FAMILY

(MR. HENRY O. HAVEMEYER'S COLLECTION, NEW YORK)

PORTRAIT OF A GENTLEMAN
OF THE VAN BERESTEYN-VUCHT FAMILY

(MR. HENRY O. HAVEMEYER'S COLLECTION, NEW YORK)

A man of about fifty, standing somewhat to the right of the canvas, and looking straight before him. He is bareheaded; his gray hair is combed up high on his head, and he wears a small pointed beard. His right hand is laid on his breast; his gloved left hand, in which he grasps his right glove, appears from under his cloak. He wears a doublet of gray and black striped silk, a black cloak, a pleated collar edged with lace, and narrow cuffs. Brilliantly lighted from the left. Dark gray background, illuminated on the right.

Life-size, three-quarters length.

Signed to the right, on the level of the elbow : *Re van Ryn 1632.*

Canvas. H. 1^m,12; w. 0^m,89.

Companion picture to N° 83.

No clue to the identity of the sitter has yet been discovered. He may have been a Van Beresteyn, or a collateral in the female line.

Dutuit, p. 53, n° 248; Wurzbach, n° 344; Michel, p. 119.

Moes, *Icon. Bat.*, n° 512.

In the possession of the Beresteyn family of Schloss Maurik, Vucht, till 1884. Now in Mr. Henry O. Havemeyer's Collection, New York.





85

PORTRAIT OF A LADY
OF THE VAN BERESTEYN-VUCHT FAMILY

(MR. HENRY O. HAVEMEYER'S COLLECTION, NEW YORK)

PORTRAIT OF A LADY
OF THE VAN BERESTEYN-VUCHT FAMILY

(MR. HENRY O. HAVEMEYER'S COLLECTION, NEW YORK)

A middle-aged woman, standing to the left, by a table with a greenish-blue cover, on which she rests her left hand, turning her face nearly full to the spectator. Her fair, grayish hair, is turned back from her face, and fastened with an ornamental pin under a small cap worn at the back of her head. She wears a black brocaded gown, with puffed and slashed sleeves, a greenish golden girdle, strings of pearls round her neck and wrists, a gold chain on her breast, a broad gauffered ruff edged with lace, over a flat lace collar, and cuffs trimmed with lace. In her right hand she holds a black ostrich feather fan, attached to a gold chain. The cool, suffused light, comes from the left.

Three-quarters length, life-size.

Signed to the right above the table : *R. van Ryn 1632.*

Canvas. H. 1^m, 12; w. 0^m, 89.

Companion picture to N° 82.

Dutuit, p. 53, n° 248; Wurzbach, n° 344; Michel, p. 119.

In the possession of the Beresteyn family of Schloss Maurik, Vucht, till 1884. Now in Mr. Henry O. Havemeyer's Collection, New York.





84

PORTRAIT OF AN OFFICER
PROBABLY JORIS DE CAULERY

(MR. CHARLES T. YERKES' COLLECTION, NEW YORK)

PORTRAIT OF AN OFFICER
PROBABLY JORIS DE CAULERY

(MR. CHARLES T. YERKES' COLLECTION, NEW YORK)

Standing to the right, and looking straight before him. He is bareheaded; he has a florid complexion, thick, bushy, dark hair, and a small, pointed, dark beard. He wears a buff jerkin, and a steel gorget, with a gaily coloured neckcloth above it. In his right hand, which hangs at his side, he carries a musket; his left hand is placed on his hip, and is concealed by the sword, which is slung on a broad, embroidered baldrick. Light grayish background. The light falls full on him from the left.

Three quarters length, life-size.

Signed to the right on a level with the sword-hilt : *Re van Ryn 1632.*

Canvas. H. 1" 03. W. 0" 85.

The identification of the sitter with Joris de Caulery is based on the fact that this personage, a wine merchant and publican of the Hague, who afterwards became a ship's captain, executed a will, on June 16, 1654, in which he bequeathed to his daughter a portrait of himself with a musket in his hand, painted by Rembrandt (?). The picture described above is the only known portrait by Rembrandt, which contains this detail.

Exhibited at Amsterdam in 1867, n° in catalogue, 163; at the Hague in 1881, n° in catalogue, 247; at Brussels in 1882.

Vosmaer, first edition, p. 427; it is not mentioned in the second edition; Bode, n° 17; Dutuit, p. 53, n° 364; Wurzbach, n° 346; Michel, p. 118.

Moes, *Icon. Bat.*, n° 1512, 2.

In the possession of the Quarles van Ufford family, of the Hague, till 1890.
Mr. Charles T. Yerkes' Collection, New York.

1. *Oud Holland*, XI, p. 117.





85

PORTRAIT OF AN OLD LADY
IN A WHITE CAP

(BARON ALPHONSE DE ROTHSCHILD'S COLLECTION, PARIS)

PORTRAIT OF AN OLD LADY IN A WHITE CAP

(BARON ALPHONSE DE ROTHSCHILD'S COLLECTION, PARIS)

A woman of about sixty, seated to the left, and looking straight before her. She wears a grayish black under-dress, and over it a robe edged with dark brown fur, a plain collar, standing up round her face, and a closely fitting cap with protruding ear-pieces. Gray background.

Bust, life-size.

Signed above to the right : *Re van Ryn 1632.*

Oak panel. Oval. H. 0^m,75; w. 0^m,555

Baron Alphonse de Rothschild's Collection, Paris.







86

PORTRAIT OF AN UNKNOWN MAN
LONG KNOWN AS A PORTRAIT OF HUGO GROTIVS

(DUCAL MUSEUM, BRUNSWICK)

PORTRAIT OF AN UNKNOWN MAN
LONG KNOWN AS A PORTRAIT OF HUGO GROTIUS

(DUCAL MUSEUM, BRUNSWICK)

A man of about forty, looking straight before him to the right. He has short dark brown hair, and a light brown moustache and imperial. He wears a grayish black spotted silk doublet, and a gauffered ruff. The background is a rather light grayish brown. Brightly illuminated from above to the left.

Bust, life-size, the hands not seen.

Signed to the right, rather lower than the middle of the panel : *Rembrandt ft. 1632*. The signature has been painted over, and altered to *Rembrandt fct 1631*.

Oak panel. Oval. H. 0^m.635; w. 0^m.48.

Companion picture to N° 87.

Authenticated portraits of Hugo de Groot, who was nearly fifty in 1632, bear no sort of resemblance to the original of this picture.

Engraved by C. Schröder.

Vosmaer, pp. 105, 489; Bode, p. 400, n° 51; Dutuit, p. 26, n° 251; Wurzbach, n° 44; Michel, p. 139.

It is known to have been in the Ducal Palace at Salzdahlum from 1744 onwards.
Ducal Museum, Brunswick. (N° in Catalogue, 232.)







87

PORTRAIT OF A YOUNG WOMAN

LONG KNOWN AS THE WIFE OF GROTIUS

(DUCAL MUSEUM, BRUNSWICK)

PORTRAIT OF A YOUNG WOMAN
LONG KNOWN AS THE WIFE OF GROTIUS

(DUCAL MUSEUM, BRUNSWICK)

A woman between thirty and forty years old. Slightly to the left, looking straight before her. She wears a flowered black silk gown and gauffered ruff, and a double gold chain round her neck. Her black hair is combed back under a lace-edged cap with a projecting border. Greenish-gray background. Bright, suffused daylight, coming from the left.

Bust, life-size, the hands not seen.

Signed to the right, above the shoulder : *Rembrandt ft. 1633.*

Oak panel. Oval. H. 0^m,63; w. 0^m,48.

Companion picture to N° 86.

Vosmaer, pp. 121, 499; Bode, p. 400, n° 52; Dutuit, p. 26, n° 252; Wurzbach, n° 45; Michel, p. 139.

It is known to have been in the Ducal Palace at Salzdahlum from 1744 onwards. Ducal Museum, Brunswick. (N° in Catalogue, 233.)





88

PORTRAIT OF A MAN
THE HUSBAND OF CORNELIA PRONCK

(M. HENRI PEREIRE'S COLLECTION, PARIS)

PORTRAIT OF A MAN
THE HUSBAND OF CORNELIA PRONCK

(M. HENRI PEREIRE'S COLLECTION, PARIS)

Turned to the right, and looking straight before him. His dark hair and pointed beard are slightly grizzled. He wears a broad-brimmed black slouched hat, a black silk doublet relieved by a white ruff, and a dark cloak. The light falls from the left on the right side of his face and on his collar. The background is moderately dark.

Bust, life-size, the hands not seen.

Signed to the right of the panel, on a level with the mouth : *Rembrandt ft. 1632 Æ 47.*

Oak panel. Oval. H. 0^m.60; w. 0^m.47.

Companion picture to N° 89.

Waagen, *Art Treasures*, vol. II, p. 295.

Smith, n° 319; Vosmaer, pp. 494, 496; Bode, p. 400, n° 297; Dutuit, p. 52, n° 246; Wurzbach, n° 309; Michel, p. 138.

Baron Lockhorst's Collection, Rotterdam.

Galli Collection, 1826.

Wynn Ellis Collection, sold in London, 1876.

E. Warneck Collection, Paris.

M. Henri Pereire's Collection, Paris.





Heliconavire Braun Clement & C^{ie}

89

PORTRAIT OF CORNELIA PRONCK

(M. HENRI PEREIRE'S COLLECTION, PARIS)

PORTRAIT OF CORNELIA PRONCK

(M. HENRI PEREIRE'S COLLECTION, PARIS)

Turned slightly to the left, and looking straight before her. She has a rather long face, with an aquiline nose. Her hair is combed back under a cap with a lace border, and projecting side-pieces; she wears a black flowered gown with a white ruff and a pearl ear-ring in her left ear. The right ear is not seen. The background is moderately dark. The light falls full on the sitter from the left.

Bust, life-size, the hands not seen.

Signed to the right of the panel, just above the shoulder : *Rembrandt f. 1633 AET. 33.*

The name, Cornelia Pronck, is inscribed on the back of the panel, in handwriting of the same period as the picture.

Oak panel. Oval. H. 0^m,60; w. 0^m,47.

Companion picture to N° 88.

Nothing is known of Cornelia Pronck and her husband.

Etched by Mongin in the Beurnonville Catalogue.

Waagen, *Art Treasures*, vol. II, p. 295.

Smith, n° 544; Vosmaer, p. 494; Bode p. 400, n° 298; Dutuit, p. 52, n° 225; Wurzbach, n° 310; Michel, p. 138.

Baron Lockhorst's Collection, Rotterdam.

Galli Collection, 1826.

Wynn Ellis Collection, sold in London in 1876.

E. Warneck Collection, Paris.

Baron de Beurnonville's Collection, Paris, 1881.

M. Henri Pereire's Collection, Paris.



and the other is a copy with a large
black stain on the cover with a white



90

PORTRAIT OF A YOUNG MAN
ERRONEOUSLY CALLED BURGOMASTER SIX

(MR. MORRIS K. JESUP'S COLLECTION, NEW YORK)

PORTRAIT OF A YOUNG MAN
ERRONEOUSLY CALLED BURGOMASTER SIX

(MR. MORRIS K. JESUP'S COLLECTION, NEW YORK)

Turned to the right, and looking straight before him. He wears a simple black doublet and flat collar; his dark hair is partly hidden by a broad-brimmed black slouched hat. His face is beardless, and the small features have an anxious, timid expression. The brilliant light falls on him from the left. The background is moderately dark.

Bust, rather less than life-size, the hands not seen.
Painted about 1633.

Oak panel. H. 0^m.62; w. 0^m.52.

Companion picture to N° 91.

Exhibited at Leeds in 1868.

Waagen, *Art Treasures*, vol. III, p. 207.

Sir Simon Clarke's Collection, London, 1840.

Lord Northwick's Collection, Cheltenham, 1859; bought at the sale by Mr. Eckford.

Sir Robert Napier's Collection, London, 1877.

M. Charles Sedelmeyer's Collection, Paris.

Mr. Morris K. Jesup's Collection, New York.





94

PORTRAIT OF A YOUNG WOMAN

ERRONEOUSLY CALLED THE WIFE OF SIX

(MR. MORRIS K. JESUP'S COLLECTION, NEW YORK)

PORTRAIT OF A YOUNG WOMAN
ERRONEOUSLY CALLED THE WIFE OF SIX

(MR. MORRIS K. JESUP'S COLLECTION, NEW YORK)

Turned slightly to the left, and looking straight before her. Her features are somewhat insignificant, but her expression is full of energy. She wears a dark dress with a large ruff, a string of pearls round her neck, and a pearl in each ear. Her dark hair is combed back from her forehead, and arranged under a small cap with a lace border at the back of her head. The light, which is bright and suffused, comes from in front of her. The background is moderately dark.

Bust, rather less than life-size, the hands not seen.
Painted about 1633.

Oak panel. H. 0^m.62; w. 0^m.52.

Companion picture to N° 90.

Exhibited at Leeds, 1868.

Waagen, *Art Treasures*, vol. III, p. 207.

Sir Simon Clarke's Collection.

Lord Northwick's Collection, Cheltenham, 1859; bought at the sale by Mr. Eckford.

Sir Robert Napier's Collection, 1877.

M. Charles Sedelmeyer's Collection, Paris.

Mr. Morris K. Jesup's Collection, New York.





92

PORTRAIT OF A YOUNG WOMAN
WITH COLOURED GLOVES

(MADAME ISAAC PEREIRE'S COLLECTION, PARIS)

PORTRAIT OF A YOUNG WOMAN
WITH COLOURED GLOVES

(MADAME ISAAC PEREIRE'S COLLECTION, PARIS)

A young lady of about five and twenty, standing, almost facing the spectator, and looking straight before her. Her smooth dark hair is drawn back under a white muslin cap, with projecting side-pieces. She wears a large gauffered ruff, flat cuffs edged with lace, and a black moiré silk dress with a gaily embroidered stomacher. In her left hand she holds a pair of light kid gloves edged with gold. Her right hand is not seen. She has pearls in her ears, a double gold chain round her neck, a broad gold bracelet on her left arm, and a diamond ring on her third finger. A subdued light falls on her from the left. Dark background, a drapery to the right.

Half-length, life-size.
Painted about 1633.

Canvas. H. 0^m.72; w. 0^m.62.

Exhibited at Manchester by Mr. Ch. Maud in 1857.

Engraved for the Sale Catalogue of the Demidoff Collection.

Smith, n° 514; Dutuit, p. 22.

Anonymous Sale, Paris, 1809.
Pourtalès Collection, London, 1826.
Mr. Charles Maud's Collection.
Anonymous Sale, London, 1873.
Demidoff Collection, San Donato, sold 1880.
Madame Isaac Pereire's Collection, Paris.





95

PORTRAIT OF A MAN ABOUT TO SPEAK

(IMPERIAL GALLERY, VIENNA)

PORTRAIT OF A MAN ABOUT TO SPEAK

(IMPERIAL GALLERY, VIENNA)

A man of about fifty. He is seated, and facing to the right, but turns his head and looks straight at the spectator, holding up his right hand, as if addressing someone. He holds his right glove in his gloved left hand. He is bareheaded, and has short dark hair, and a scanty dark beard and moustache. His dark cloth cloak is thrown back from his right arm, displaying the black brocaded sleeve of his doublet. He wears a narrow ruff, and small, flat cuffs. Light gray background. A strong light from above, to the left.

Life-size figure, nearly to the knees.
Painted about 1633.

Oak panel. H. 0^m.91; w. 0^m.70.

Companion picture to N° 94.

Etched by W. Unger, in Von Lützow's *K. K. Gemaelde-Galerie in Wien*.

Smith, n° 486; Vosmaer, p. 494; Bode, p. 401, n° 127; Dutuit, p. 33, n° 253; Wurzbach, n° 366; Michel, p. 119.

It is known to have been in the Imperial Collection since the compilation of Mechel's Catalogue in 1783. It was acquired together with the pendant, N° 94, by Joseph II, since which it has been in The Imperial Gallery, Vienna. (N° in Catalogue, 1271.)





94

PORTRAIT OF A LADY
OF DISTINGUISHED APPEARANCE
SEATED IN AN ARM-CHAIR

(IMPERIAL GALLERY, VIENNA)

PORTRAIT OF A LADY OF DISTINGUISHED APPEARANCE
SEATED IN AN ARM-CHAIR

(IMPERIAL GALLERY, VIENNA)

A woman of about forty, seated, facing to the left and looking before her. She rests her right hand on a table with a dull green cover beside her, and holds her light, embroidered gloves in her left hand. Her dark brown hair is combed smoothly back from her face under a white cap with a projecting lace border. She wears a black jacket trimmed with brown fur, over a light green silk gown, the bodice richly embroidered with gold. There is a pearl in the one ear that is visible, and a diamond ring on the first finger of her right hand; gold bracelets on her arms. A subdued light falls on her from the front. Dark gray background.

Three-quarters length, life-size.
Painted about 1633.

Canvas. H. 0^m.91; w. 0^m.70.

The pendant to the Portrait of a Man, her husband, described under N° 93.

Etched by W. Unger in Von Lützow's *K. K. Gemaelde Galerie in Wien*.

Smith, n° 560; Vosmaer, p. 494; Bode, p. 401, n° 128; Dutuit, p. 33, n° 254; Wurzbach, n° 367; Michel, p. 119.

It is known to have been in the Imperial Collection since the compilation of Mechel's Catalogue in 1783. It was acquired, together with the pendant, N° 93, by Joseph II, since which it has been in The Imperial Gallery, Vienna. (N° in Catalogue, 1272.)



STUDY OF THE HISTORY OF AFRICA

by J. H. B. H. H. H.

1888

The first part of the book is devoted to a general survey of the history of Africa from the earliest times to the present day. The second part is devoted to a detailed account of the history of the various countries of Africa, and the third part to a discussion of the present state of the continent and the prospects for the future.

The book is written in a clear and concise style, and is well illustrated with maps and diagrams. It is a valuable work for students of African history, and for anyone interested in the development of the continent.



95

PORTRAIT
OF JOHANNES UYTENBOGAERT

(NATIONAL MUSEUM, STOCKHOLM)

PORTRAIT OF JOHANNES UYTENBOGAERT

(NATIONAL MUSEUM, STOCKHOLM)

He is seated, facing to the right, but turns his head to look at the spectator. He has a grizzled beard and moustache, and gray hair, partly hidden by a black cap. He wears a black doublet and cloak with a brown fur collar, and a crumpled ruff round his neck. In his right hand he holds out a roll of papers (?). The subdued light comes from the left. Dark background.

Bust, life-size, only one hand seen.

Painted about 1633.

Signed above to the right: *Rembran... /.*

Canvas. H. 11³/₄; W. 10¹/₂.

Johannes Uytenbogaert, a famous theologian, was born at Utrecht, February 11, 1557, and was appointed Court Preacher at the Hague in 1590. In 1618 he was obliged to withdraw from Holland for a time, on account of his Remonstrant tendencies. He returned to the Hague in 1626, and lived there until his death on September 4, 1644. Rembrandt etched a portrait of him in 1635 (Bartsch, n° 279).

This is probably the picture mentioned by Uytenbogaert himself in his journal, April 13, 1633, as "painted by Rembrandt for Abraham Anthonisz".

Vosmaer, pp. 123, 500; Bode, p. 400, n° 366; Dutuit, p. 40, n° 257; Wurzbach, n° 436; Michel, p. 143.

It was probably included in the collections of Adolphus Frederick, Louisa Ulrica, and Gustavus III. of Sweden.

National Museum, Stockholm.





96

PORTRAIT OF WILLEM BURCHIGRAEFF

(ROYAL GALLERY, DRESDEN)

PORTRAIT OF WILLEM BURCHGRAEFF

(ROYAL GALLERY, DRESDEN)

A man of about forty, turning slightly to the right, and looking straight before him. He is bareheaded, and has thick, dark brown hair, and a small, pointed, fair beard. A broad, flat lace collar is turned over his dark striped doublet. The light falls on him from the left. Grayish brown background, rather light in tone.

Bust, life-size, the hands not seen.

Signed on the right, just above the shoulder : *Rembrandt f. 1633.*

Oak panel. Oval. H. 0^m,67; w. 0^m,52.

Companion picture to N° 97.

The sitter was a well-to-do master-baker and corn-chandler at Rotterdam.

Etched by A. Riedel, senior, in 1754.

Smith, n° 408 and 468; Vosmaer, pp. 121, 500; Bode, p. 401, n° 85; Dutuit, p. 28, n° 202; Wurzbach, n° 75; Michel, p. 139.

Moes. *Icon. Bat.*, n° 1247, 2.

The inventory of 1722 shews it to have been in the Dresden Gallery at that date. Royal Gallery, Dresden. (N° in Catalogue, 1557.)





97

PORTRAIT
OF MARGARETHA VAN BILDERBEECK

(STAEDEL INSTITUTE, FRANKFORT-ON-THE-MAIN)

PORTRAIT OF MARGARETHA VAN BILDERBEECK

(STAEDEL INSTITUTE, FRANKFORT-ON-THE-MAIN)

A woman of about five and thirty, turned slightly to the left, and looking straight before her. She has a full, good-humoured face, and dark hair, combed back smoothly from her forehead. She wears a black silk dress, the bodice of which has a check pattern, and is fastened with bright buttons. A large gauffered ruff enframes her face, and her hair is drawn under a white muslin cap with projecting side pieces and a lace border. The light falls full on her from the left. Dark background.

Bust, life-size, the hands not seen.

Signed on the left, rather below the middle of the panel : *Rembrandt f. 1633.*

Oak panel. Oval. H. 0^m,67; w. 0^m,56.

Companion picture to N° 96. The sitter was Willem Burchgraeff's wife.

Vosmaer, p. 500; Bode, p. 401, n° 93; Dutuit, p. 29, n° 203; Wurzbach, n° 88; Michel, p. 139. Moes, *Icon. Bat.*, n° 667, 2.

Collection of Burgomaster van Myrop, of Rotterdam, who inherited it from the Burchgraeff family. De la Bouexière Collection, Paris, 1844.

Staedel Institute, Frankfort-on-the-Main. (N° in Catalogue, 182.)





98

PORTRAIT
OF THE POET JAN HERMAN SZ KRUL

(ROYAL GALLERY, CASSEL)

PORTRAIT OF THE POET JAN HERMAN SZ KRUL

(ROYAL GALLERY, CASSEL)

A man of about thirty, standing, turned slightly to the right, and looking at the spectator. He has short fair hair, partly hidden by a broad-brimmed black hat, and a fair, pointed beard. With his gloved left hand he grasps his other glove, and holds together his black cloak, which is thrown round him under his pendant right arm. Over his doublet of light, spotted silk, he wears a turn-over pleated collar, with strings, and plain flat cuffs. The light falls on him from the left. Light gray architectural background, with an archway to the right. The upper angles of the background rounded off.

Three-quarters length, life-size.

Signed below to the left : *Rembrandt f. 1633.*

Canvas. H. 1^m,23; w. 0^m,94.

Jan Hermansz Krul was born in 1601 or 1602 at Amsterdam, where he worked first as smith and then as poet, until his death in April, 1646.

Valerius de Reuver's chief account book, the manuscript of which is preserved in the University Library at Rotterdam, shews that this is the picture by Rembrandt discussed in *Oud-Holland*, vol. VIII, p. 201.

Vosmaer, pp. 146, 503; Bode, p. 401, n° 66; Dutuit, p. 27, n° 219; Wurzbach, n° 55; Michel, p. 141.

Phil. van Dyk Collection, the Hague; sold in 1735 for 200 florins to Valerius de Reuver, Delft; sold in April, 1738, for 165 florins, to Anthony Rutgers, Amsterdam, who handed it on to the Elector of Hesse.

Royal Gallery, Cassel. (N° in Catalogue, 213; n° 298 in the inventory of 1749.)



THE LIFE OF J. A. HILL, ESQ.

He was born at ... and ... and ...

He was educated at ...

He was married to ...

He died at ...



99

PORTRAIT OF A YOUNG COUPLE

(LORD FRANCIS PELHAM CLINTON-HOPE'S COLLECTION, DEEPDENE, SURREY)

PORTRAIT OF A YOUNG COUPLE

(LORD FRANCIS PELHAM CLINTON-HOPE'S COLLECTION, DEEPDENE, SURREY)

The husband, who is dressed entirely in black, and wears a short, full cloak, stands in the middle of a room, in the background of which is a flight of steps, leading up to a door. He wears a black hat over his dark hair, and round his neck a turn-over pleated collar. His right hand, concealed by his cloak, rests on his hip; in his gloved left hand he holds his second glove. He has a small moustache and imperial. To the right, rather more in the foreground, sits his wife in an arm-chair, her face three-quarters to the left; her light brown hair is drawn back from her face under a cap with a narrow lace border. Her black dress is relieved by a white flowered silk stomacher, a large gauffered ruff, and lace cuffs. She wears one tan-coloured glove, and holds the other in her hand. In the foreground to the left is a chair with a crimson seat. Background of greenish wall, a map hanging against it to the left.

Small, full-length figures.

Signed to the left, on the lower edge of the map : *Rembrandt f. 1633.*

Canvas. H. 1^m.29; w. 1^m.07.

Exhibited at Manchester in 1857 (see Bürger, p. 248); at the Royal Academy in 1881, n° 75; and at the South Kensington Museum, London, from 1890 to 1894, n° 64.

Waagen, *Art Treasures*, vol. I, p. 115.

Smith, n° 322; Vosmaer, p. 499; Bode, p. 403, n° 218; Dutuit, p. 45, n° 259; Wurzbach, n° 202; Michel, p. 142.

Maes, *Icon. Bat.*, n° 1247, 1, and n° 667, 1, where it is erroneously described as a portrait of Willem Burchgraef and his wife.

Mr. Henry Philip Hope's Collection, London.

Lord Francis Pelham Clinton-Hope's Collection, Deepdene, Surrey.





400

PORTRAIT OF A YOUNG MAN
RISING FROM HIS CHAIR

(COMTE EDMOND DE POURTAILÈS' COLLECTION, PARIS)

PORTRAIT OF A YOUNG MAN RISING FROM HIS CHAIR

(COMTE EDMOND DE FOURTALÈS' COLLECTION, PARIS)

A man of about five and twenty, in the act of rising from an arm-chair covered with green material. His face and the upper part of his body are turned towards the spectator. His right hand, in which he holds his gloves, rests on the back of the chair, his left is extended, as if to emphasise something he is saying. He is richly and fashionably dressed in a costume of black brocaded silk, with thick cords at the waist; his black cloak is thrown across his right arm and shoulder. He wears a flat collar and cuffs of costly lace, and a broad-brimmed black felt hat. He has dark, curly hair, and a slight, pointed beard of a much lighter colour. The subdued sunlight falls on him from in front. Gray background, rather light in tone.

Three-quarters length, life-size.

Signed to the right, just below the hand: *Rembrandt f. 1633.*

Canvas. H. 1^m,25; w. 1^m,00

Possibly the pendant to N° 101

Smith, n° 332; Vosmaer, pp. 121, 500; Bode, n° 299; Dutuit, p. 52, n° 224; Wurzbach, n° 311; Michel, p. 143.

Lord Ashburnham's Collection, sold in London 1850; purchased by the art-dealer Farrer, by whom it was sold to Comte de Pourtalès of Paris.

Portalès-Gorgier Collection, sold in Paris in 1865.

Comte Edmond de Pourtalès' Collection, Paris.





404

PORTRAIT
OF A YOUNG LADY WITH A FAN

(LORD LECONFIELD'S COLLECTION, PETWORTH)

PORTRAIT OF A YOUNG LADY WITH A FAN

(LORD LECONFIELD'S COLLECTION, PETWORTH)

Seated in an arm-chair, confronting the spectator, and looking straight before her. In her left hand, she holds a black feather fan on a gold chain; her right hand rests on a table beside her. She wears a black silk dress with slashed and puffed sleeves, a collar made of three rows of lace, and lace cuffs, three strings of pearls round her neck, ruby and pearl bracelets, and pearls in her ears. She has a fresh complexion, and light brown hair. The light falls into the foreground from the left.

Three-quarters length, life-size.
Painted about 1633

Canvas. H. 1^m,27; w. 1^m,01.

Possibly the companion picture to N° 100.

Bode, p. 459, n° 253; Dutuit p. 46, n° 285; Wurzbach, n° 217; Michel, p. 559.

Lord Leconfield's Collection, Petworth, Sussex.



THE YOUNG LADY WITH A LAMP

She holds a black paper lantern a good way off and
she wears a black silk dress with a high and puffed
collar and a row of buttons down the front. She has
a string of pearls round her neck and wears a ring
on her finger. She has a fresh complexion and is
looking into the ground from the left.



102

PORTRAIT OF A YOUNG MAN

(NATIONAL GALLERY, DUBLIN)

PORTRAIT OF A YOUNG MAN

(NATIONAL GALLERY, DUBLIN)

A young man of about twenty, slightly to the left, his face turned full to the spectator. He has a slight moustache, and rich, curly brown hair, partly hidden by a broad-brimmed, low-crowned hat. A broad lace collar is turned over his black doublet. Parts of his gloved left hand, and of his slashed right sleeve are visible. Dark gray background. A strong light falls on him from in front.

Bust, almost life-size.
Painted about 1633.

Oak panel. Oval. H. 66; w. 52.

Bode n° 25; Dutuit p. 50, n° 359; Wurzbach, n° 5; Michel, p. 555.

From the collection of Ant. Dansaert, of Brussels, where the picture passed as a portrait of J. A. van der Linden, and was supposed to have been an inheritance from the family of the sitter. Sold in 1891 to

The National Gallery of Ireland, Dublin.



THE HISTORY OF THE

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405

PORTRAIT OF A YOUNG MAN

(THE HERMITAGE, ST. PETERSBURG)

PORTRAIT OF A YOUNG MAN

(THE HERMITAGE, ST. PETERSBURG)

A young man of about twenty, turned to the right, but looking slightly to the left. He has a full face with slight traces of a moustache and imperial, and wears a broad-brimmed black slouched hat over his abundant fair hair. Black doublet, with a large, flat lace collar, the tassels of which hang down on his breast. The light falls full on him from the left. Dull gray background.

Bust, life-size, the hands not seen.

Signed to the right about half-way up the panel : *Rembrandt f. 1634.*

Oak panel. Oval. H 0^m.71; w 0^m.53.

King Stanislaus Augustus of Poland's Gallery in the Castle of Lasincki, near Warsaw; bequeathed to Prince Tuschkevicz, who sold the castle and collection to Alexander I. of Russia. Removed in 1895 to The Hermitage, Saint Petersburg.





104

PORTRAIT OF A MAN WITH A SCARF

(LORD ASHBURTON'S COLLECTION, THE GRANGE, HANTS)

PORTRAIT OF A MAN WITH A SCARF

(LORD ASHBURTON'S COLLECTION, THE GRANGE, HANTS)

A man of about thirty-five, his body turned to the right, his face and eyes to the spectator. His thick dark hair is partly hidden under a broad-brimmed black felt hat: he has a pointed, light brown beard. He wears a doublet of black spotted silk, and over it a pleated turn-over collar, and a black cloak. A gold-trimmed scarf passes across his doublet from his right shoulder to his left hip. A strong light falls from above to the left on his collar and his right cheek. The background rather dark.

Bust, life-size, the hands not seen.

Signed to the right, on a level with the lower edge of the collar : *Rembrandt f. 1633*.

Oak panel. Oval. H. 0^m.75; w. 0^m.63.

Exhibited at the Royal Academy in 1890, n° in catalogue, 97.

Smith n° 304; Bode, p. 531, n° 195; Dutuit, p. 42, n° 277; Wurzbach, n° 149; Michel, p. 556.

Comte Pourtalès Collection; sold in 1825 through the dealer J. Smith.
Lord Ashburton's Collection, The Grange, Hants.







105

THE SHIPBUILDER AND HIS WIFE

(HER MAJESTY THE QUEEN'S COLLECTION, BUCKINGHAM PALACE, LONDON)

THE SHIPBUILDER AND HIS WIFE

(HER MAJESTY THE QUEEN'S COLLECTION, BUCKINGHAM PALACE, LONDON)

An elderly man with white hair, beard, and moustache, turns from a table to the left of the canvas, at which he is seated in an arm-chair, towards a woman rather older than himself on the right. She holds out a letter to him with her right hand; her left still rests on the handle of the door by which she has just entered. The husband, who wears a black doublet and a narrow white ruff, holds a pair of compasses in his right hand; his left rests on a paper before him, on which he has drawn out the hull of a ship. A pencil, rulers, and some books lie on the table beside it. The wife wears a plain black stuff gown, a plain, outstanding collar, and a simple white cap with projecting side-pieces. The interior of a room; a window slightly indicated to the left; a map on the wall.

Three-quarters length, life-size.

Signed on the plan of the ship : *Rembrandt f. 1633*.

Canvas. H. 1^m, 15; w. 1^m, 65.

Etched by J. de Frey; mezzotinted by Ch. H. Hodges, 1802.

Exhibited at the British Gallery in 1819, 1826, and 1827; at the Royal Academy in 1873 and in 1889, n° in catalogue, 167.

Smith, n° 161; Vosmaer, pp. 121, 498; Bode p. 403 n° 184; Dutuit, p. 32, n° 258; Wurzbach, n° 136; Michel, p. 143.

Gildemeester Collection; sold at Amsterdam in 1800.

De Smeth van Alphen Collection; sold at Amsterdam in 1810. Bought by Lafontaine, who put it up to auction at Christie's, London, in 1811, having, however, previously sold it to George III. of England.

Her Majesty the Queen's Collection, Buckingham Palace. (N° in Catalogue, 16.)





406

**PORTRAIT
OF A WOMAN OF EIGHTY-THREE**

(NATIONAL GALLERY, LONDON)

PORTRAIT OF A WOMAN OF EIGHTY-THREE

(NATIONAL GALLERY, LONDON)

Full face, looking straight before her. She is dressed in a simple black gown, with a small ruff, and a white cap with projecting side-pieces. Light background. A strong light falls on her from the left.

Bust, life-size, the hands not seen.

Signed to the right, above the shoulder : *Rembrandt ft. 1634*, and inscribed on the left *Æ. SVE. 83.*

Oak panel. Oval. H. 6¹/₈, 68; w. 5¹/₈, 53.

There is an old copy of this picture at Hopetoun House, Edinburgh.

Mezzotinted by J. Stolker, under the title *Avia*, and by Ch. H. Hodges.

Etched by J. de Frey and Rajon; copied in Indian ink by J. Stolker, and designated a Portrait of *Françoise van Wasserhoven*, a title for which there is no authority.

Waagen, *Art Treasures*, vol. I, p. 264.

Smith, n° 490; Vosmaer, pp. 147, 504; Bode, p. 404, n° 181; Dutuit, p. 31, n° 265; Wurzbach, n° 131; Michel, p. 150.

Roos Collection, Amsterdam.

The Chevalier Erard's Collection, sold in Paris in 1832.

Mr. Wells' Collection, Redleaf, sold in London in 1848.

Sir Charles Eastlake's Collection, London; purchased from him in 1867 for the National Gallery, London. (N° in Catalogue, 775.)



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407

PORTRAIT OF MAERTEN DAEY

(BARON GUSTAVE DE ROTHSCHILD'S COLLECTION, PARIS)

PORTRAIT OF MAERTEN DAEY

(BARON GUSTAVE DE ROTHSCHILD'S COLLECTION, PARIS)

A man of about thirty, facing almost full to the front, but advancing slightly to the right upon a tessellated floor, with a step in the background. He is richly dressed in black, his doublet, breeches and short cloak all of the same striped material. He wears a broad, flat lace collar, flat cuffs, lace rosettes on his girdle and shoes, white stockings, garters with bows of lace, and a broad-brimmed felt hat on his thick fair hair. He has a full, beardless face. His right hand rests on his hip, under his cloak, his left is extended, and grasps a glove. Behind him to the right, a bluish green curtain.

Full-length figure, life-size.

Signed below to the left : *Rembrandt f. 1634*

Canvas. H. 2^m,07; w. 1^m,32

Companion picture to N° 108.

Maerten Daey was born at Breda in 1604, served under Prince John Maurice of Nassau in the Brazils, returned to Holland in 1641, and lived at Amsterdam since 1650.

Exhibited at Amsterdam in 1867, n° in catalogue 161.

Etched by Waltner, and by L. Flameng for the *Gazette des Beaux Arts*, 1879, for the *Nederlandsche Kunstbode* in 1879, and for Dutuit's work.

Smith, n° 340; Vosmaer, pp. 145, 502; Bode, p. 402, n° 303; Dutuit, p. 52, n° 208; Wurzbach, n° 316; Michel, p. 148.
Moes, *Icon. Bat.*, n° 1881.

Hendrik Daey's Collection, sold at Alkmaar in 1798.

Van Winter Collection, Amsterdam, whence it passed by inheritance into the Van Loon Collection, Amsterdam; with which it was sold in 1877 to the Rothschild family.
Baron Gustave de Rothschild's Collection, Paris.





408

PORTRAIT OF MACHTELD VAN DOORN
WIFE OF MAERTEN DAEY

(BARON GUSTAVE DE ROTHSCHILD'S COLLECTION, PARIS)

PORTRAIT OF MACHTELD VAN DOORN
WIFE OF MAERTEN DAey

(BARON GUSTAVE DE ROTHSCHILD'S COLLECTION, PARIS)

A young woman of about thirty; she advances along the tessellated floor to the left, looking out at the spectator. In her uplifted right hand she holds a costly black ostrich feather fan on a gold chain; with her right, she catches up her skirt, to enable her to descend a step to the right. She wears a rich dress of black spotted silk with a high bodice, a large flat lace collar, and cuffs edged with lace; lace rosettes on her girdle and shoes. A thick black veil hangs from her curly fair hair, which is drawn together at the back of her head under a cap. She has several rows of pearls round her neck and arms, and pearls in her ears. A gold ring hangs on a daintily wrought chain over her lace collar. To the right, a bluish green curtain.

Full-length figure, life-size.
Signed : *Rembrandt f. 1634.*

Canvas, H. 2^m,07; W. 1^m,32.

Companion picture to N° 107.

Machteld van Doorn was born in 1605, married Maerten Daey in 1629, accompanied him to the Brazils, returned in 1641, and died at St. Maertensdijk, July 16, 1646.

Exhibited at Amsterdam, 1867, n° in catalogue, 162.

Etched by Waltner, and by L. Flameng for the *Gazette des Beaux Arts*, 1879, for the *Nederlandsche Kunstbode*, 1879, and for Dutuit's work.

Smith, n° 551; Vosmaer, pp. 254, 533; Bode, p. 402, n° 304; Dutuit, p. 52, n° 209; Wurzbach, n° 317; Michel, p. 148.
Moes, *Icon. Bat.* n° 2075.

Hendrik Daey's Collection, sold at Alkmaar in 1798.
Van Winter Collection, whence it passed by inheritance into the
Van Loon Collection, Amsterdam, with which it was sold in 1877 to the Rothschild family.
Baron Gustave de Rothschild's Collection, Paris.



THE HISTORY OF THE

1701

she had a costly
diamond skirt, to
be of spotted silk.

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409

PORTRAIT OF HANS ALENSON

(M. HENRI SCHNEIDER'S COLLECTION, PARIS)

PORTRAIT OF HANS ALENSON

(M. HENRI SCHNEIDER'S COLLECTION, PARIS)

He is seated in an arm-chair in his study, turned to the right, and looking round at the spectator. His left hand is spread out upon his breast, his left rests on the knob of the chair. He is dressed in black, with a small white ruff, and a black skull cap, which entirely hides his hair, and has a gray beard. To the right a table, on which lie several books, some of them open. In the background, a book-case with a dark curtain.

Full-length figure, life-size.

Signed below to the right : *Rembrandt ft. 1634.*

Canvas. H. 1^m,73; w. 1^m,25.

Companion picture to N° 110.

Although the genealogy of the picture was traced back by its former owners, the Colby family of Yarmouth⁽¹⁾, to a certain Daniel Dover of Ludham, the son-in-law of the supposed sitter, an English minister at Amsterdam named Ellison, the evidence brought forward in the *Navorscher*, vol. XIV, p. 176, shews all but conclusively that the actual sitter was the Mennonite preacher, Hans Alenson. Cf. also the portrait etched by A. van Buisen after C. de Pas in : *Maatschoen, Aanhangzel... van de Geschiedenis der Mennoniten...* door Herman Schijn, Amsterdam, 1745, p. 128.

Etched by L. Massard for the sale catalogue of the Schneider Collection.

Waagen, *Art Treasures*, vol. III, p. 432.

Smith, n° 487; Vosmaer, pp. 146, 503; Bode, pp. 360, 402, and 646; Dutuit, p. 53, n° 212; Wurzbach, n° 325; Michel, p. 149.

Moes, *Icon. Bat.* n° 117.

Mentioned in Dawson Turner's book.

Samuel Colby Collection, Little Ellingham; sold in London in 1860.

Fisher Collection, London, 1863.

Schneider Collection, sold in Paris, 1876.

M. Henri Schneider's Collection, Paris.

1. A passage in Walpole's *Anecdotes of Painting*, vol. II, ed. 1876, seems to refer to this and the following picture : "There are two fine whole lengths [by Rembrandt] at Yarmouth...."



THE HOUSE OF THE ALFENSON

IN THREE ACTS

ACT I
SCENE I
A room in the house of the Alfensons. Enter a man with a small white ruff, and a black skull
cap, and a gray beard. To the right a table, on
which stands a clock. In the background, a book-case with a



440

PORTRAIT OF HANS ALENSON'S WIFE

(M. HENRI SCHNEIDER'S COLLECTION, PARIS)

PORTRAIT OF HANS ALENSON'S WIFE

(M. HENRI SCHNEIDER'S COLLECTION, PARIS)

She is seated in an arm-chair to the left, looking at the spectator, her left hand in front of her body, her right on the knob of the chair. She wears a black dress, a ruff, cuffs edged with lace, and a cap, the latter almost concealed by a broad-brimmed black hat. A curtain in the background to the right.

Full-length figure, life-size.

Signed below to the right : *Rembrandt ft. 1634.*

Canvas. H. 1^m,73; w. 1^m,25.

Companion picture to N° 109. (Cf. the remarks on foregoing plate.)

Etched by A. Lurat in the sale catalogue of the Schneider Collection.

Waagen, *Art Treasures*, vol. III, p. 432.

Vosmaer, pp. 146, 503; Bode, pp. 360, 402, 646; Dutuit, p. 53, n° 213; Wurzbach, n° 326;

Michel, p. 149.

Mentioned in Dawson Turner's book.

Samuel Colby Collection, Little Ellingham; sold in London, 1860.

Fisher Collection, London, 1863.

Schneider Collection, sold in Paris, 1876.

M. Henri Schneider's Collection, Paris.



to the left hand of
the entrance to the
chapel and by a narrow



111

PORTRAIT
OF A YOUNG MAN WITH A SLIGHT BEARD

(THE MUSEUM, BOSTON. U. S. A.)

PORTRAIT OF A YOUNG MAN WITH A SLIGHT BEARD

(THE MUSEUM, BOSTON. U. S. A.)

A man of about twenty-eight, turned a little to the right, and looking straight before him. He has a slight, dark beard, and dark hair, partly hidden by a broad-brimmed, slouched hat, a bronzed complexion, and florid cheeks. He wears a black doublet, and a pleated collar edged with lace. The light, which falls on him from above to the left, throws the dim shadow of his figure on the light, greenish wall.

Bust, life-size, the hands not seen.

Signed to the right, above the shoulder: *Rembrandt f. 1634.*

Oak panel. Oval. H. 6", 66; w. 6", 52

Companion picture to N° 112.

Vosmaer, pp. 113, 147, 503; Bode, p. 405, n° 306; Dutuit, p. 52, n° 235; Wurzbach, n° 320; Michel, p. 118.

Baron Seilliére's Collection, Paris.

Princesse de Sagan's Collection, Paris; sold by her in 1891 to Mr. Cottier of New York

Mr. Frederick L. Ames' Collection, Boston; presented by his widow in 1893 to

The Museum, Boston. U. S. A.



THE HISTORY OF THE
CITY OF BOSTON
FROM THE FIRST SETTLEMENT TO THE PRESENT TIME
BY
JOHN B. HENNING

TO HIS EXCELLENCY THE GOVERNOR OF THE MASSACHUSETTS, AND
TO THE SENATE AND HOUSE OF REPRESENTATIVES OF THE
COMMONWEALTH OF MASSACHUSETTS, BY
JOHN B. HENNING, SECRETARY OF THE CITY OF BOSTON.

BOSTON:
PUBLISHED BY
JOHN B. HENNING,
SECRETARY OF THE CITY OF BOSTON,
1857.



112

PORTRAIT OF A YOUNG WOMAN

(THE MUSEUM, BOSTON. U. S. A.)

PORTRAIT OF A YOUNG WOMAN

(THE MUSEUM, BOSTON. U. S. A.)

A young woman of about twenty-five, turned slightly to the left, and looking straight before her. She has a delicate, pale complexion, and a pleasant expression. Her short, curly, light-brown hair is adorned with a rosette on the left side, and held together at the back by a pearl clasp. She wears a triple row of pearls round her neck, pearl earrings, and a black gown with slashed sleeves, relieved by a flat collar of three rows of lace, fastened in front with a rosette. A long gold chain is thrown over her chest and shoulders. The full light falls somewhat from the left. Uniform greenish gray background.

Bust, life-size, the hands not seen.
Painted about 1634.

Oak panel. Oval. H. 0^m.66; w. 0^m.52.

Companion picture to N° 111.

Vosmaer, pp. 113, 147, 503; Bode, p. 405, n. 307; Dutuit, p. 52, n° 236; Wurzbach, n° 320; Michel, p. 118.

Baron de Seillièr's Collection, Paris.
Princesse de Sagan's Collection, Paris; sold by her in 1891 to Mr. Cottier, of New York.
Mr. Frederick L. Ames' Collection, Boston; presented by his widow in 1893 to
The Museum, Boston. U. S. A.



the same, and held
the same, and held
the same, and held
the same, and held
the same, and held



415

PORTRAIT OF A YOUNG WOMAN
WITH FLOWERS IN HER HAIR

(EARL OF ELLESMERE'S COLLECTION, LONDON)

PORTRAIT OF A YOUNG WOMAN
WITH FLOWERS IN HER HAIR

(EARL OF ELLESMERE'S COLLECTION, LONDON)

A young lady of about two and twenty, turned slightly to the left, and looking straight before her. She has fresh, attractive features, and fair, colourless hair, falling over her forehead in the middle, drawn back, and slightly curled at the sides, and fastened at the back with a bandeau of pearls and a rosette. A little bouquet of flowers is fastened in it on the left side. She wears a black silk dress and a greenish gold girdle, with a bow at the waist, a handsome collar of three rows of lace, and a double pearl chain, which passes from her left shoulder to her breast, where it is secured by a large rosette. A bow on her left shoulder. Diamond earrings, and round her neck a double row of pearls from which a ring, set with a large single pearl, hangs by a string over her collar. The full light falls on her head and collar from a point slightly to the left of her. Dark background.

Bust, life-size, the hands not seen.

Signed on the left, above the arm : *Rembrandt f. 1634.*

Oak panel. Oval. H. 0^m.69; w. 0^m.52.

Engraved by P. W. Tomkins for the *Stafford Gallery*, vol. III, n° 67.

Waagen, *Art Treasures*, vol. I, p. 42.

Smith, n° 507; Vosmaer, p. 494; Bode, p. 404, n° 211; Dutuit, p. 44, n° 268; Wurzbach, n° 191; Michel, p. 147.

Comte Merle's Collection, 1782.

Destouches Collection, 1794.

Earl of Ellesmere's Collection, Bridgewater House, London. (N° in Catalogue, 187.)





114

PORTRAIT OF A YOUNG MAN

ERRONEOUSLY CALLED A PORTRAIT OF ADMIRAL VAN DORP

(THE HERMITAGE, ST. PETERSBURG)

PORTRAIT OF A YOUNG MAN
ERRONEOUSLY CALLED A PORTRAIT OF ADMIRAL VAN DORP

(THE HERMITAGE, ST. PETERSBURG)

A man of about thirty, turned to the left, his face full to the spectator. He has long, thick, light brown hair, partly concealed by a broad-brimmed felt hat with silver cords, and a small, fair moustache. He wears a greenish black coat, with a flat collar of costly lace, fastened together by strings with lace tassels, which hang on his breast. A subdued light from the left falls on one side of his face, and on his collar. Light grayish green background.

Bust, life-size, the hands not seen.

Signed to the right, above the shoulder: *Rembrandt f. 1634.*

Oak panel. Oval. H. 0^m.70; w. 0^m.52.

Possibly the companion picture to N° 113.

Vosmaer's suggestion that the sitter was Admiral Philip van Dorp is negated by a comparison of this portrait with S. Savery's engraving of the admiral.

Etched by Mossoloff.

Smith, n° 316; Vosmaer, pp. 147, 505; Bode, p. 404, n° 350; Dutuit, p. 37, n° 211; Wurzbach, n° 411; Michel, p. 147.

Saint-Leu Collection, with the rest of which it was acquired for
The Hermitage, St. Petersburg. (N° in Catalogue, 828.)



THE HISTORY OF THE

REIGN OF ALVA VAN DORP

... the ... the ... He has ...
... the ... the ...
... the ... the ...
... the ... the ...
... the ... the ...



W. J. M. 1711

445

PORTRAIT OF A YOUNG LADY
OF EIGHTEEN

(EARL OF ELLESMERE'S COLLECTION, LONDON)

PORTRAIT OF A YOUNG LADY OF EIGHTEEN

(EARL OF ELLESMERE'S COLLECTION, LONDON)

Turned slightly to the left, and looking straight before her. She has a rather long, narrow face, with almond eyes, not quite on a level, and a pleasant expression; she wears a black dress, with greenish gold sleeves, a gold-coloured girdle, and a flat collar of three rows of lace, from beneath the upper row of which peeps out an ornament, fastened to a fine gold chain of several strands. Pearl earrings. Her black hair is combed back under a cap, with projecting side pieces of muslin, edged with lace. Light, greenish gray background. Subdued daylight, falling on her from in front.

Bust, life-size, the hands not seen.

Signed to the right, above the shoulder : *Rembrandt f. 1634*, and to the left *Æ. SVE. 18*.

Oak panel. Oval. H. 0^m.61; w. 0^m.51.

Bode, p. 404 n° 208; Dutuit, p. 45, n° 273; Wurzbach, n° 190; Michel, p. 147.

The Earl of Ellesmere's Collection, Bridgewater House, London.



LADY OF ECHLIN

... on a low, and a pleasant view of
... and the other
... Her house

... ..

... ..



446

PORTRAIT OF A YOUNG MAN
RESEMBLING THE ARTIST

(NATIONAL GALLERY, LONDON)

PORTRAIT OF A YOUNG MAN, RESEMBLING THE ARTIST

(NATIONAL GALLERY, LONDON)

A man of about five and thirty, turned to the right, and looking straight before him. He is bareheaded, and has short, dark brown hair, and a light brown pointed beard. Over his black spotted doublet he wears a gold chain of four rows, and a flat lace collar, the pattern of which is put in with a broad brush in black on the white surface. A full light falls on him from the left. Dark gray background.

Bust, life-size, the hands not seen.
Signed below, to the right : *Rembrandt f. 1635.*

Canvas. Oval. H. 0^m.76; w. 0^m.57

Generally, but erroneously, supposed to be a portrait of the artist himself.

Waagen, *Art Treasures*, I, p. 399.
Smith, n° 488; Bode, p. 411 n° 176; Dutuit, p. 31, n° 140; Wurzbach, n° 125; Michel,
p. 556.

Sir Robert Peel's Collection, London, with the rest of which it was sold in 1871 to the National Gallery, London.



CLAYTON, JOHN (1800-1860)

1800-1860. Born in England. Came to America in 1820. Settled in New York. Died in New York.

1800-1860. Born in England. Came to America in 1820. Settled in New York. Died in New York.



447

PORTRAIT OF A YOUNG LADY

(HERR KARL VON DER HEYDT'S COLLECTION, BERLIN)

PORTRAIT OF A YOUNG LADY

(HERR KARL VON DER HEYDT'S COLLECTION, BERLIN)

A young woman of about twenty-four, with pleasant, regular features, turned to the left, and looking straight before her. She wears a black dress with slashed and puffed sleeves, and has a rosette on her narrow waistband. Her flat collar of three rows of lace, is fastened in the middle with a diamond brooch. Her brown hair is puffed out round her face, and adorned with another rosette; at the back it is drawn under a pearl embroidered cap. She wears long diamond earrings, and four rows of pearls round her neck. The suffused light comes from a point slightly to the left of her. The brown of the oak panel shews through the thin impasto of the dark background.

Bust, life-size, the hands not seen.

Signed to the right, above the shoulder : *Rembrandt f. 1635.*

Oak panel. Oval. H. 0^m.77; w. 0^m.64.

Vosmaer, p. 508; Bode, p. 405, n° 94; Dutuit, p. 29, n° 271; Wurzbach, n° 88; Michel, p. 553.

Frédéric Kalkbrenner Collection, sold in 1850.

Gallery of the Stadel Institute, Frankfort-on-the-Main; eliminated from the Gallery with several other works and sold in Paris in 1882.

M. Charles Sedelmeyer's Collection, Paris, 1889.

Herr Karl von der Heydt's Collection, Berlin.







448

PORTRAIT OF PETRONELLA BUYS

(MR. JOSEPH JEFFERSON'S COLLECTION, NEW YORK)

PORTRAIT OF PETRONELLA BUYS

(MR. JOSEPH JEFFERSON'S COLLECTION, NEW YORK.)

A woman of about thirty, slightly to the left of the panel, looking pleasantly at the spectator. She wears a black gown, a ruff edged with lace, and a flat lace collar fastened with a rosette on the breast. A fine gold chain is passed several times round her neck, and she wears a diamond clasp in her chestnut hair. The little cap at the back of her head is fastened on with a pearl ornament, and she has a double row of pearls round her throat. The full daylight comes from the left. Light gray background.

Bust, life-size, the hands not seen.

Signed to the left, above the shoulder : *Rembrandt f. 1635.*

Oak panel. Oval. H. 6^m,76; w. 6^m,58.

On the back of the panel is the following inscription : *Jonkv : petronella Buys : sijne Huijsvr : naer dato getrouwt aen de H^e. Borgerm^e. Cardon :*

Smith n° 497; Bode, p. 405, n° 216; Dutuit, p. 45, n° 272; Wurzbach, n° 200; Michel, p. 558.

Roos Collection, Amsterdam.

Adrian Hope Collection, London, sold in 1894.

M. Charles Sedelmeyer's Collection, Paris, 1895.

M. Knoedler and Co's Collection, New York.

Mr. Joseph Jefferson's Collection, New York.



CHAPTER I

The first part of the book is devoted to a general survey of the subject. It is divided into two main sections, the first of which is devoted to a general survey of the subject, and the second to a more detailed examination of the various aspects of the subject.

The second part of the book is devoted to a more detailed examination of the various aspects of the subject. It is divided into two main sections, the first of which is devoted to a general survey of the subject, and the second to a more detailed examination of the various aspects of the subject.



119

PORTRAIT OF A WOMAN
IN A RUFF AND A CAP

(LORD KINNAIRD'S COLLECTION, ROSSIE PRIORY)

PORTRAIT OF A WOMAN IN A RUFF AND A CAP

(LORD KINNAIRD'S COLLECTION, ROSSIE PRIORY)

A woman of about fifty-five, turned to the right, and looking straight before her. Her florid face is enframed in a large ruff; her hair is combed back, and almost completely hidden under a plain white cap. She wears a simple black stuff gown with velvet trimmings. The bright daylight falls on her from in front, to the left. Grayish background.

Bust, life-size, the hands not seen.

Signed on the background to the right : *Rembrandt f. 1636.*

Oak panel, decagonal, the edges added at a later date. H. 0^m.68; w. 0^m.53.

Bode, p. 405, n° 260; Dutuit, p. 45, n° 278; Wurzbach, n° 207, Michel, p. 559.
Hofstede de Groot, *Oud Holland*, vol. XI, p. 228.

Lord Kinnaird's Collection, Rossie Priory, near Inchtute, Scotland.





120

THE TIMOROUS DISCIPLES IN THE STORM

ERRONEOUSLY CALLED ST. PETER'S BOAT

(LORD FRANCIS PELHAM CLINTON-HOPE'S COLLECTION, DEEPDENE, SURREY)

THE TIMOROUS DISCIPLES IN THE STORM

ERRONEOUSLY CALLED ST. PETER'S BOAT

(LORD FRANCIS PELHAM CLINTON-HOPE'S COLLECTION, DEEPEENE, SURREY)

A fishing-boat, beating towards the left, is uplifted by a huge wave; the storm, striking it at the same moment, tears the sail across. The heavy clouds have parted on the left, and a ray of harsh light, piercing through them, falls on the bows, over which the spray is dashing. Jesus, seated in the stern near the rudder, is roused from sleep by the clamour of the terrified disciples who press round Him. Another group of disciples is occupied in strenuous efforts to haul in the flapping sail. The draperies of the apostles are subdued in colour — dull-reds, pale yellows, and blues predominate, relieved by greenish, yellowish, bluish, and pink tones.

Small figures.

Signed to the right, on the rudder : *Rembrandt f. 1633.*

Canvas, H. 1^m.59; w. 1^m.27

There is a study for this picture in the Print Room of the Dresden Museum.

An engraving in outline in Réveil; engraved by J. Fittler; etched by Exshaw.

Waagen, *Art Treasures*, vol. I, p. 115.

Smith, n° 82; Vosmaer, p. 119, 197; Bode, p. 436, n° 219; Dutuit, p. 45, n° 71; Wurzbach, n° 201; Michel, pp. 152, 558.

Houbraken, *Groote Schouburgh*, vol. I, p. 260; Hofstede de Groot, *Quellenstudien*, p. 156.

Exhibited at the Royal Academy in 1881 (N° in Catalogue, 168), and with the rest of the Deepdene Collection at the South Kensington Museum from 1890 to 1894 (N° in Catalogue, 3).

Jan Jacobsz Hinloopen's Collection, Amsterdam, about 1650-60.

The King of Poland's Collection at Hubertusburg, till 1765 (Vosmaer, p. 498).

Braamcamp Collection; sold at Amsterdam in 1771.

Henry Hope Collection, Deepdene now the property of;

Lord Francis Pelham Clinton-Hope's Collection, Deepdene, Surrey.

1. This title, though adopted by Houbraken, is erroneous. The picture illustrates Matth. VIII, 23-25, and Mark IV, 37-39, not Luke V, 3, or John XXI, 3-7.



THE DISCIPLES IN THE STORM

THE DISCIPLES' BOAT

THE DISCIPLES

THE DISCIPLES WERE IN THE STORM

THE DISCIPLES WERE IN THE STORM

THE DISCIPLES WERE IN THE STORM

THE DISCIPLES WERE IN THE STORM

THE DISCIPLES WERE IN THE STORM



121

A PHILOSOPHER WITH AN OPEN BOOK

(THE LOUVRE, PARIS)

A PHILOSOPHER WITH AN OPEN BOOK

(THE LOUVRE, PARIS)

In the foreground, at the entrance of a vaulted stone corridor, an old man is seated in an arm-chair to the right, by a lofty window; his right hand resting on the back of the chair, he looks into the open book which lies on a table under the window. His left hand supports his bearded chin. A voluminous fur-lined mantle of a dark colour is thrown over his black tunic; his bald head is protected by a violet skull-cap. A bird-cage hangs from the ceiling above him. A spiral staircase occupies the greater part of the foreground to the left; behind it is a wide passage, leading to a flight of steps.

Small, full-length figure.
Painted about 1633.

Oak panel H. 0^m,29; w. 0^m,33.

Companion picture to N° 122.

Engraved by Surugue, R. Houston, Hertel, by W. Baillie for the *Choiseul Gallery*, and by Michel Bisi.

Etched by Watelet, by Guisepppe Longhi for the *Musée Français*, and by Devilliers for Filhol, vol. IV, pl. 261.

Smith, n° 152; Vosmaer, pp. 120, 498; Bode, p. 386, n° 273; Dutuit, p. 35, n° 372; Wurzbach, n° 278; Michel, pp. 153, 562.

Willem Six's Collection, Amsterdam, 1734.

Comte de Vence's Collection, Paris, 1750.

Duc de Choiseul's Collection, Paris, 1772.

Randon de Boisset Collection, Paris, 1777.

Comte de Vaudreuil's Collection, Paris, 1784.

Louis XVI's Collection.

The Louvre, Paris. (N° in Catalogue, 409.)



PLAN BOOK

1880

1881

1882



122

A PHILOSOPHER ABSORBED
IN MEDITATION

(THE LOUVRE, PARIS)

A PHILOSOPHER ABSORBED IN MEDITATION

(THE LOUVRE, PARIS)

In the background of a vaulted interior, the greater part of which is occupied by a spiral staircase, an aged man is seated to the left, at a table covered with books under a high window. He faces the spectator, and gazes before him with a meditative air, his eyes cast down, his hands clasped on his lap. He wears a brownish fur-lined robe, and a red skull-cap on his bald head. In the foreground to the right, a woman stands before a high fire-place; she stirs the fire with her right hand, stretching out her left to grasp a large kettle, hanging over the hearth by a chain. Various pots and kettles are ranged round the fire-place. A woman with a pail is disappearing into the shadow at the top of the staircase. An arm-chair stands in the middle distance to the left. A door under the staircase to the left opens on the cellar-steps.

Small, full-length figure.

Signed below, to the left: *Re van Ryn 1633.*Oak panel H. 0^m.29; w. 0^m.33.

Companion picture to N° 121.

There is a study in red chalk for the figure of the Philosopher in the Berlin Print Room.

Engraved by Surugue, R. Houston, Hertel, by W. Baillie for the *Choiseul Gallery*, and by Michele Bisi.Etched by Watelet, by Guiseppè Longhi for the *Musée Français*, and by Devilliers for Filhol, vol. VIII, pl. 575; Landon, vol. II, 67.

Smith, n° 153; Vosmaer, pp. 120, 498; Bode, p. 386, 2° 272; Dutuit, p. 34, n° 371; Wurzbach, n° 277; Michel, pp. 153, 562.

Willem Six's Collection, Amsterdam, 1734.

Comte de Vence's Collection, Paris, 1750.

Duc de Choiseul's Collection, Paris, 1772.

Randon de Boisset Collection, Paris, 1777.

Comte de Vaudreuil's Collection, Paris, 1784.

Louis XVI's Collection.

The Louvre, Paris. (N° in Catalogue, 408.)



THE HISTORY OF THE DEVIATION

... we can see it, and goes before me, and ...
... the ... the ... the ...
... the ... the ... the ...
... the ... the ... the ...

... around me ... A woman with a ... is



125

THE GOOD SAMARITAN

(WALLACE MUSEUM, LONDON)

THE GOOD SAMARITAN

(WALLACE MUSEUM, LONDON)

In the middle distance, a servant lifts the wounded and half naked traveller from the horse, which a lad holds by the bridle. A blue rug with a gold border is strapped round the little white nag in place of a saddle. The scene takes place in front of a house with a flight of steps, at the top of which the Samaritan, a man in Eastern dress, pays the reckoning to his host, an old man, who stands before him with uncovered head. A man in a plumed hat, whose features bear a certain likeness to those of the artist, looks out of a window on the right. A maid is drawing water from a well near some trees in the background to the left. The evening light falls full on the wounded man and the horse.

Small, full-length figures.

Traces of a signature appear at the bottom of the steps to the right.

Painted about 1632.

Oak panel. H. 0^m.27; w. 0^m.20.

Etched by one of Rembrandt's pupils, under the master's supervision, and with his help in 1633. A dog was added in the foreground of the etching; the plate is of the same size as the picture. (Bartsch, n° 90.)

Engraved by C. Evrard.

Etched by Binet in 1771 for the *Choiseul Gallery*, n° 43.

Exhibited at the Royal Academy in 1889 (N° in Catalogue, 119).

Smith, 119; Vosmaer, pp. 120, 497; Bode, p. 436, n° 232; Dutuit, p. 48, n° 63; Wurzbach, n° 243; Michel, pp. 104, 558.

Julienne Collection, Paris, 1767.

Duc de Choiseul's Collection, Paris, 1772.

Prince de Conti's Collection, Paris, 1777.

Nogaret Collection, Paris, 1782.

M. de Calonne's Collection, London, 1795.

M. Edward Coxe's Collection, 1813.

The Marquis of Hertford's Collection, afterwards that of Sir Richard and Lady Wallace, by the latter of whom it was bequeathed to the British nation in 1897.

Wallace Museum, London.





124

THE RAISING OF THE CROSS

(OLD PINACOTHEK, MUNICH)

THE RAISING OF THE CROSS

(OLD PINACOTHEK, MUNICH)

In the middle of the foreground, four executioners raise the cross on which the Saviour is nailed, from the right. The one on the outside to the left wears a breast-plate and a helmet; the second has the features of the artist, and wears his familiar blue cap; the two in the shadow to the right support the cross from behind. A spade is stuck into the ground on the right of the cross. The Roman centurion, in a rich Oriental costume, appears on a gray horse behind the group. He wears a light turban, a tunic of gold brocade with a sash, and a purple mantle; his right hand, in which he grasps a mallet, rests against his side. In the shadow to the left, a group of four Pharisees; further back to the right, soldiers, dragging the two thieves along. Night draws on; a full light falls from the left on the body of the Saviour, whose suffering gaze is turned heavenwards.

Small, full-length figures.

Painted for Prince Frederick Henry of Orange in 1633.

Canvas. Rounded at the top. H. 0^m.96; w. 0^m.72.

Companion picture to N° 125.

Engraved by Hess.

Smith, n° 91; Vosmaer, pp. 119, 497; Bode, p. 434, n° 106; Dutuit, p. 30, n° 81; Wurzbach, n° 101; Michel, pp. 157, 554.

Collection of the Stadtholders of the House of Orange at Honselaersdijk, till 1702, shortly after which date (before 1716), it was acquired by the Elector Palatine Johann Wilhelm for the Düsseldorf Gallery (Van Gool, vol. II, p. 538). Transferred to Munich with the rest of the collection in 1806.

Old Pinacothek, Munich. (N° in Catalogue, 327.)



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST
BY
JOHN RICHARDSON
OF THE MIDDLE TEMPLE
ESQ.
IN TWO VOLUMES
LONDON
Printed by J. Sturges, at the Angel in St. Dunstons Church-yard, 1704.

THE SECOND VOLUME

OF THE

REIGN

OF

CHARLES THE FIRST

BY

JOHN RICHARDSON

OF THE MIDDLE TEMPLE

ESQ.

IN TWO VOLUMES

LONDON

Printed by J. Sturges, at the Angel in St. Dunstons Church-yard, 1704.



125

THE DESCENT FROM THE CROSS

(OLD PINACOTHEK, MUNICH)

THE DESCENT FROM THE CROSS

(OLD PINACOTHEK, MUNICH)

The disciples remove the body of Christ from the cross, which is placed in the middle distance, in the centre of the panel. A man in a fur cap and a light gray tunic stands on a ladder behind the cross, holding up the top of the winding-sheet which has been slipped under the corpse; a servant in a light blue dress stands on another ladder, placed against the cross on the left, and supports the body under the right arm; a bald old man in a pale violet tunic, standing at the bottom of the ladder on the right, grasps the left arm. Two young servants, one in a yellow flowered garment, support the corpse from below. Joseph of Arimathæa stands slightly to the right of the group in profile, his left hand on his staff; he wears a gaily coloured turban, a dark brown mantle lined with fur, a light brown tunic and a gold chain. In the left-hand corner of the foreground, the Virgin, dressed in dark draperies, is dimly visible; she sinks fainting to the ground; three women minister to her. Behind them, in front of some trees, a group of persons; two old men approach them from in front, apparently giving utterance to their distress. In the distance to the right, the gate of Jerusalem, with the Temple rising above it. An evening scene; a strong light falls from above to the left on the Saviour's body, and the winding-sheet beneath it.

Small, full-length figures.

Signed below, on the left: *Rembrandt f.*

Painted about 1633.

Oak panel. Rounded at the top. H. 0^m.89; w. 0^m.65.

Companion picture to N^o. 124.

Etched by Rembrandt himself (Bartsch, n^o 81).

Engraved by Hess, and by J. L. Raab.

Smith, n^o 93; Vosmaer, pp. 119, 497; Bode, p. 434, n^o 107; Dutuit, p. 30, n^o 82; Wurzbach, n^o 102; Michel, pp. 157, 554.

Painted for Prince Frederick Henry of Orange.

Collection of the Stadtholders of the House of Orange at Honselaersdijk, till 1702, shortly after which date (before 1716), it was acquired by the Elector Palatine Johann Wilhelm for the Düsseldorf Gallery (Van Gool vol. II, p. 538). Transferred to Munich with the rest of the collection in 1806.

(Old Pinacothek, Munich. N^o in Catalogue, 326.)



THE COLONY

A colony is a group of people who live together in a new land, often for the purpose of settling and developing the land. The colony is usually established by a group of people who have been sent by a government or a private company to a new land. The colony is often a small community, and the people who live there are usually of the same race and language. The colony is often a place of great hardship and danger, and the people who live there must be able to survive on their own. The colony is often a place of great hope and opportunity, and the people who live there are often able to build a new life for themselves.

The colony is often a place of great hardship and danger, and the people who live there must be able to survive on their own. The colony is often a place of great hope and opportunity, and the people who live there are often able to build a new life for themselves. The colony is often a place of great hardship and danger, and the people who live there must be able to survive on their own. The colony is often a place of great hope and opportunity, and the people who live there are often able to build a new life for themselves.



426

THE DESCENT FROM THE CROSS

(THE HERMITAGE, ST. PETERSBURG)

THE DESCENT FROM THE CROSS

(THE HERMITAGE, ST. PETERSBURG)

The disciples let down the body of the Saviour on a winding-sheet from the high cross in the middle of the picture. In the shadow at the top of the canvas two men are drawing out the nail from the left hand, which is still fastened to the cross; a man on a ladder to the left, also in shadow, supports the corpse under the arm with his right hand, while another on the right, facing the spectator, and wearing a light yellow garment, clasps the lower part of the body in his arms. On a ladder to the right stands a youth, holding a candle, which he screens with his cap. Another candle, also invisible to the spectator, is held by a man standing on the ground below; a third and feebler light proceeds from the group of women on the left. At the foot of the cross stands Nicodemus, with several men and women, ready to receive the corpse, for which a couple of women in the foreground to the left spread a sheet on the ground. Two other women and an old man stand near them, weeping and lamenting. Joseph of Arimathæa stands in the immediate foreground, his back to the spectator; he has a staff in his left hand, and wears a dark purple robe and turban. A little further back on the right, the Virgin, surrounded by a group of spectators, sinks fainting to the ground, supported by one of the holy women. In the background, the city of Jerusalem. In the foreground to the right, a thistle, at which a dog is snuffing.

Small, full-length figures.

Signed below, in the middle of the canvas: *Rembrandt f. 1634.*

Canvas. H. 1^m,58; w. 1^m,17.

Engraved by Lebas; etched by N. Mossoloff.

Smith, n° 94; Vosmaer, pp. 144, 502; Bode, p. 435, n° 325; Dutuit, p. 37, n° 83; Wurzbach, n° 395; Michel, pp. 159, 566.

The picture of the same subject painted for Prince Frederick Henry's Passion series (now in the Old Pinacothek, Munich), resembles this important work in general design only, and differs from it altogether as regards details.

Probably the picture known to have been in Rembrandt's own possession till the forced sale of his property in 1656.

De Reuver Collection, Delft, where it can be traced from 1709 onward, and with which it was acquired in 1750 for the Electoral Gallery at Cassel (Hoet, vol. II, p. 396). In 1806 it was carried off by the French, and taken to Malmaison, where the Emperor Alexander I. bought it from Joséphine in 1813.

The Hermitage, St. Petersburg. (N° in Catalogue, 800.)



THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST
BY
JOHN BURNET
OF LINCOLN'S INN
ESQ.
IN TWO VOLUMES.
LONDON:
Printed by J. Sturges, at the Angel in St. Dunstons Church-yard, 1724.

THE SECOND VOLUME.
LONDON:
Printed by J. Sturges, at the Angel in St. Dunstons Church-yard, 1724.

THE HISTORY OF THE
REIGN OF
CHARLES THE FIRST
BY
JOHN BURNET
OF LINCOLN'S INN
ESQ.
IN TWO VOLUMES.
LONDON:
Printed by J. Sturges, at the Angel in St. Dunstons Church-yard, 1724.



127

THE ASCENSION

(OLD PINACOTHEK, MUNICH)

THE ASCENSION

(OLD PINACOTHEK, MUNICH)

Christ stands on a cloud borne up by angels, in the centre of the picture, above. He wears a white robe, and a flowing white mantle, and gazes upwards, with outstretched arms. A flood of light streams down on Him from the dove over His head. Groups of little angels with coloured wings flutter about the edges of the cloud. The eleven Apostles kneel on the ground below, and gaze upward with looks of astonishment and exaltation; they are in shadow, relieved only by subdued tones of brownish red and blue. A palm in the foreground to the left; Jerusalem in the background. A twilight atmosphere, into which the supernatural light breaks with startling effect.

Small, full-length figures.

Signed on the right, below : *Rembrandt f. 1636.*

Canvas. Rounded at the top. H. 0^m.92; w. 0^m.67.

Engraved by Hess.

Smith, n° 108; Vosmaer, pp. 163, 511; Bode, p. 434, n° 110; Dutuit, p. 30, n° 94; Wurzbach, n° 105; Michel, pp. 159, 554.

Painted, like N° 124, 125 and 128, for Prince Frederick Henry of Orange.

Collection of the Stadtholders of the House of Orange at Honselaersdijk, till 1702, shortly after which date (before 1716) it was acquired by the Elector Palatine Johann Wilhelm for the Düsseldorf Gallery (Van Gool, vol. II, p. 538). Transferred to Munich with the rest of the collection in 1806.

Old Pinacothek, Munich. (N° in Catalogue, 328.)



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128

THE ENTOMBMENT

(OLD PINACOTHEK, MUNICH)

THE ENTOMBMENT

(OLD PINACOTHEK, MUNICH)

In the foreground, at the entrance of a lofty cavern with an opening in the background, stands a stone coffin, in which the disciples are about to lay the shrouded corpse of the Saviour. One of them, standing to the left in a striped light blue tunic, supports the body under the arms; a second, standing over the coffin behind, holds up the lower part of the body, with the winding-sheet; an old man supports the feet. The light, which falls full on the principal group, comes from a candle, held by an old man whose back is turned to the spectator, in the left-hand corner of the foreground, and from a second taper in the hand of an old man in a turban, and a pale violet mantle (perhaps Nicodemus), who stands a little farther off, at the head of the tomb. Joseph of Arimathæa, a man in Eastern dress, stands rather above him to the left; one of the disciples at Joseph's side, gazes mournfully at the face of his dead Master. There is another old man to the right of this group. The Virgin sits weeping on the ground at the foot of the tomb; she wears a deep violet mantle which she has drawn over her head; beside her to the right are two women, one in a red striped turban. A lantern hangs in front, to the right of them. A basket with a spade in it rests against the front of the coffin. Above the tomb to the left is a voluminous curtain with a gold shield in the middle. Several other figures stand in the shadow towards the middle distance. Through the opening in the back of the cave, the hill of Calvary is seen in the light of the setting sun.

Small, full-length figures.

Finished in January, 1639, but probably begun in 1634.

Canvas. Rounded at the top H. 0^m.94; w. 0^m.69.

Companion picture to N° 127.

There is a studio replica, retouched by Rembrandt himself in 1653, in the Dresden Gallery (n° 1566). See following plate and description.

There is further an old copy of the work in the Dresden Gallery (n° 1572), and another in the Brunswick Gallery (n° 516). A third copy was included in the Lormier sale in 1763 (Terwesten, p. 328), at which the Dresden picture (n° 1566) was bought.

Engraved by Hess.

Smith, n° 98; Vosmaer, pp. 166, 519; Bode, p. 434, n° 108; Dutuit, p. 30, n° 86; Wurzbach, n° 103; Michel, pp. 159, 554.

Painted for Prince Frederick Henry of Orange. It was in the gallery of the Stadtholders of the House of Orange at Honselaersdijk, till 1702, and was bought shortly after this date (before 1716), for the Düsseldorf Gallery by the Elector Palatine Johann Wilhelm (Van Gool, vol. II, p. 538). Transferred to Munich in 1806 with the rest of the Düsseldorf Collection.

Old Pinacothek, Munich. (N° in Catalogue, 330.)





129

THE ENTOMBMENT

(DRESDEN GALLERY)

THE ENTOMBMENT

(DRESDEN GALLERY)

A studio replica of the picture described under No. 128, retouched by Rembrandt with a broad, free brush at a later date (1653), notably the principal group, and the holy women in the foreground. Certain details, such as the basket with the spade, have been partially painted out in the process.

Small, full-length figures.

Signed on the coffin : *Rembrandt f. 1653.*

Canvas. Rounded at the top. H. 0^m.97; w. 0^m.68.

Smith, n^o 99, 101; Vosmaer, pp. 167, 519; Bode, p. 435, n^o 78; Dutuit, p. 29, n^o 86 bis; Michel, pp. 162, 553.

An *Entombment* "of uncommon beauty", which fetched 290 florins, is mentioned as one of the pictures in the Is v. d. Blooken Collection, sold at Amsterdam in 1707 (Hoet. vol. I, p. 99, n^o 22).

Collection of the Dowager van den Sanden Munter, bought by Lormier for 1038 guildens (before 1752, according to Hoet, vol. II, p. 436).

Willem Lormier Collection, sold at the Hague in 1763.

Acquired by King Augustus III. the same year.

Royal Gallery, Dresden. (N^o in Catalogue, 1566.)



THE DOCUMENT

... figure de ... retouched by Rembrandt
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forms, is mentioned as one of the



450

THE ENTOMBMENT

(UNIVERSITY COLLEGE, GLASGOW)

THE ENTOMBMENT

(UNIVERSITY COLLEGE, GLASGOW)

The scene takes place in a cave, in which one of the disciples holds up the body of the Saviour in the winding-sheet, while a white-bearded man on the left supports the corpse by the shoulder, and a third person kneels, holding the feet. Another disciple kneels on the left side, holding a candle in his left hand, the flame of which he protects with his right. To the extreme left, slightly in front of the rest, stands a dignified bearded old man, probably Joseph of Arimathæa. Nicodemus stands near the disciple in the middle, his eyes apparently fixed on the Saviour's rigid features. Mourning women and followers approach the principal group from the dark recesses of the cave.

Small, full-length figures.
A sketch in *grisaille*.

Oak panel. H. 0^m.32; w. 0^m.40.

This hasty and broadly treated sketch agrees, as far as the chief group is concerned, with the *Entombment* in the Munich Pinacothek (cf. n° 128), painted in 1634-39 for Prince Frederick Henry; in all the remaining details it differs entirely from the Munich picture. The painter seems to have made various alterations in the sketch some time after its execution about 1633-34.

A *Sketch of the Entombment*, is one of the items in Rembrandt's inventory of the year 1656 (Rovinsky, n° 111).

Etched by Basan under the title : *Les morts ensevelis*.

Waagen, *Art Treasures*, vol. III, p. 283.
Smith, n° 100; Vosmaer, p. 519, note 2.

University College, Glasgow.





451

THE RESURRECTION

(OLD PINACOTHEK, MUNICH)

THE RESURRECTION

(OLD PINACOTHEK, MUNICH)

A fair-haired, youthful angel in a flowing white robe, surrounded by a brilliant light, hovers over the tomb, raising the massive stone lid. To the right, the Saviour rises slowly in the coffin, the winding-sheet about Him, and gazes at the angel. The watch appears in the foreground to the left; some of the soldiers are still sleeping, others are just waking, and others rushing away from the tomb and down the steps in confusion. The light is reflected from their armour and weapons, illumining the dusky group, the sombre tones of which are relieved only by a few subdued touches of red and blue. Two of the holy women kneel in devout amazement below the tomb on the right. A night-piece, the supernatural light breaking into the gloom with startling effect.

Small, full-length figures.

Signed below, slightly to the left : *Rembrandt f. 1639.*

Canvas. Rounded at the top. H. 0^m.94; w. 0^m.70.

Engraved by Hess.

Smith, n° 102; Vosmaer, pp. 166, 519; Bode, p. 434, n° 109; Dutuit, p. 30, n° 87; Wurzbach, n° 104; Michel pp. 159, 554.,

Painted, like the rest of this series, for Prince Frederick Henry of Orange, and probably begun in 1634. It was in the gallery of the Stadtholders of the House of Orange at Honselaersdijk till 1702, and was bought shortly after this date (before 1716) for the Düsseldorf Gallery, by the Elector Palatine Johann Wilhelm (Van Goot, vol. II, p. 538). Transferred to Munich in 1806 with the rest of the Düsseldorf Collection.

Old Pinacothek, Munich. (N° in Catalogue, 329.)



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452

THE HOLY FAMILY RESTING
DURING THE FLIGHT INTO EGYPT

(HAGUE MUSEUM)

THE HOLY FAMILY RESTING
DURING THE FLIGHT INTO EGYPT

(HAGUE MUSEUM)

The Virgin, seated slightly to the left, among the ruins of a stately building, holds the Child on her lap. Joseph lies on the ground beside her, to the right, and gazes at her; his head, which is protected by a broad-brimmed hat, rests on his left hand. A horse appears in the background still further to the right. A crumbling wall in the foreground to the right, on which a man is leaning, conceals a fire, the light of which illumines the group.

Small, full-length figures.

Signed below, slightly to the left : *Rembrandt f.*

A sketch in *grisaille*, painted about 1634-35.

Paper pasted on an oak panel. H. o^m.38; w. o^m.35.

Lady Morton's Collection, sold at Christie's, London, in 1850.

Mr. W. Howgate's Collection, Leeds, from which it was acquired in 1894 for The Hague Museum. (N^o in Catalogue, 579.)



THE HISTORY OF THE
CITY OF BOSTON
FROM 1630 TO 1800

By JOHN H. COLEMAN
Author of "The History of the City of Boston from 1630 to 1800"
and "The History of the City of Boston from 1800 to 1850"

Published by
J. H. COLEMAN
1850



155

THE UNBELIEF OF ST. THOMAS

(THE HERMITAGE, ST. PETERSBURG)

THE UNBELIEF OF ST. THOMAS

(THE HERMITAGE, ST. PETERSBURG)

Christ, a white-robed figure with black hair and beard, surrounded by an aureole, manifests Himself to the doubting Thomas, opening His garment, and touching the wound in His side with His right hand. An aged Apostle on the right, in a steel-blue tunic and fur-lined blue mantle, recoils in terror. On the left, the Virgin, Mary Magdalen, and one or two of the Apostles press forward to the Saviour; another rises from an arm-chair by the table; three others are visible in the shadow behind him. An Apostle in a mantle of dull cinnabar red, and a grayish yellow tunic, lies asleep in the semi-darkness of the foreground to the right; above him, two other disciples. The dark interior is illuminated only by the radiant figure of the risen Saviour.

Small, full-length figures.

Signed below, to the left: *Rembrandt f. 1634.*

Oak panel. H. 0'1,53; w. 0'1,51.

Engraved by R. Laurie; etched by N. Mossoloff.

Smith, n° 109; Vosmaer, pp. 144, 502; Bode, p. 436, n° 326; Dutuit, p. 37, n° 93; Wurzbach, n. 396; Michel, p. 506.

Collection of Philip van Dijk, the painter. The Hague, 1753 (Terwesten, p. 72).

Collection of the widow of van Dijk, The Hague, 1763 (Terwesten, p. 355).

Gotzkowsky Collection, Berlin, with which it was acquired by the Empress Catherine of Russia.

The Hermitage, St. Petersburg. (N° in Catalogue, 801.)





154

ST. JOHN THE BAPTIST

MR. CHARLES STEWART SMITH'S COLLECTION, NEW YORK)

ST. JOHN THE BAPTIST

(MR. CHARLES STEWART SMITH'S COLLECTION, NEW YORK)

Turned slightly to the right, bending forward, and looking straight before him. A youthful figure, with thick, dark brown hair and beard. A heavy brown mantle is thrown across his gray hair-shirt. His reed cross appears against the light background to the right.

Bust, life-size, the hands not seen.

Signed to the left, above the shoulder : *Rembrandt ft. 1632.*

Oak panel. Oval. H. 0^m,64; w. 0^m,48.

In the inventory of the bankrupt Jan Ingels, an advocate of Amsterdam, dated January 7, 1654, the following entry occurs : *In Vestibul (Voorhuis) : Een St. Jan van Rembrandt.*

Exhibited at the Royal Academy in 1876 (N° in Catalogue, 239).

Bode, n° 144; Dutuit, p. 47, n° 46; Wurzbach, n° 223; Michel, p. 361.

The *St. John the Baptist*, mentioned by Smith (n° 137), and mezzotinted by Wallerant Vaillant (Wessely, n° 78), is not this picture.

Lord Palmerston's Collection.

Lord Mount Temple's Collection, Broadlands.

M. Charles Sedelmeyer's Collection, Paris.

Mr. Charles Stewart Smith's Collection, New York.







THE APOSTLE PETER

(NATIONAL MUSEUM, STOCKHOLM)

The Apostle, who appears to have halted suddenly in walking towards the left, turns a resolute gaze on the spectator. He clasps his key to his breast with his left hand, holding his staff in his right. He is bare-headed, and has white hair and a white beard. A brown mantle is draped over his black tunic. The full light falls from above to the left on his head and hand. Dark background.

Half-length, life-size.

Signed on the right, against the shoulder: *P. van Ryn 1632*.

Canvas. H. 0^m.82; w. 0^m.62.

Etched by R. Haglund.

There is an old copy of this picture, ascribed to J. Lievens, in the Boymans Museum at Rotterdam (N° in Catalogue, 147).

Dutuit, p. 40, n° 97; Wurzbach, n° 223; Michel, p. 561.

Th. Gyllensköld Collection (as a work of Ribera's), from which it was purchased for the National Museum, Stockholm. (N° in Catalogue, 1349.)





456

AN OLD MAN WITH A BALD HEAD

(ROYAL GALLERY, CASSEL)

AN OLD MAN WITH A BALD HEAD

(ROYAL GALLERY, CASSEL)

Turned to the left, and looking straight before him, his head bent forward. He has a fair, reddish beard, slightly grizzled, and wears a dark brown cloak. The light comes from above on the left, falls full on his bald head, and glances on his face.

Bust, rather less than life-size, the hands not seen.

Signed above the shoulder on the right : *Re. 1632.*

Oak panel. H. 0^m.50; w. 0^m.39.

Vosmaer, p. 494, Bode, p. 413, n° 72; Dutuit, p. 27, n° 361; Wurzbach, n° 61; Michel, pp. 110, 552.

Royal Gallery, Cassel. (N° in Catalogue, 210.) Its existence was first recorded in the inventory of 1749.





457

AN OLD MAN WITH FRIZZLED HAIR

(ROYAL GALLERY, CASSEL)

AN OLD MAN WITH FRIZZLED HAIR

(ROYAL GALLERY, CASSEL)

Turned slightly to the left, and looking straight before him. His dishevelled gray hair and beard stand out in strong relief from the reddish brown carnations of his face. He wears a dark cloak over a light brown dress, and a double gold chain with a medallion.

Bust, life-size, the hands not seen.

Signed on the right, above the shoulder : *R. van Ryn 1632.*

Oak panel. H. 0^m.59; w. 0^m.49.

There is a portrait of the same old man, almost identical in treatment, in the Metz Museum. (N° in Catalogue, 103.) See Plate 143.

Vosmaer, p. 494; Bode, p. 413, n° 71; Dutuit, p. 27, n° 362; Wurzbach, n° 62; Michel, pp. 110, 552

Its history has been traced back to the year 1709, when it was in the De Reuver Collection at Delft (Hoet, vol. II, p. 396). Before 1749 it passed with the said collection into the possession of the Elector Wilhelm VIII. of Hesse.

Royal Gallery, Cassel. (N° in Catalogue, 211.)



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458

AN OLD MAN STANDING
HIS HANDS CLASPED ON HIS STICK

(DUKE OF BEDFORD'S COLLECTION, WOBURN ABBEY)

AN OLD MAN STANDING
HIS HANDS CLASPED ON HIS STICK

(DUKE OF BEDFORD'S COLLECTION, WOBURN ABBEY)

Standing, turned slightly to the left, and looking straight before him. His hands are clasped on the crook of his stick; on the little finger of the right hand he wears a wedding-ring. He has a white beard, and long hair partly covered by a large black cap, and wears a black cloak over his dull red tunic; a double gold chain with a medallion hangs across his breast. His full white shirt sleeves appear from under the short sleeves of his dress.

Half-length, life-size.
Painted about 1632.

Oak panel. H. 0^m.71; w. 0^m.58.

Waagen, *Art Treasures*, vol. III, p. 465.
George Scharf, *Catalogue of Pictures at Woburn Abbey*, vol. II, p. 40, n° 82.
Smith, n° 325; Bode, p. 414, n° 267; Dutuit, p. 42, n° 367; Michel, p. 559.

Duke of Bedford's Collection, Woburn Abbey.





159

AN OLD MAN LOOKING SIDEWAYS

(DR. MARTIN SCHUBART'S COLLECTION, MUNICH)

AN OLD MAN LOOKING SIDEWAYS

(DR. MARTIN SCHUBART'S COLLECTION, MUNICH)

Turned to the right, and looking in the same direction. Gray hair and beard. He wears a deep purple mantle, and over it a massive gold chain, set at intervals with precious stones, which supports a large pendant.

Bust, life-size, the hands not seen.
Painted about 1632.

Oak panel. H. 0^m,64; w. 0^m,45.

Exhibited at Leipzig in 1889 (N° in Catalogue, 187), and at Munich in 1895 (N° in Catalogue, 44).

Bode, p. 617; Dutuit, p. 41, n° 368; Wurzbach, n° 85.
Hofstede de Groot, *Sammlung Schubart*, p. 15.

Löhr Collection, Leipzig.
Von Boxberg Collection, Dresden. Since 1882 in
Dr. Martin Schubart's Collection, Munich (formerly Dresden).





440

AN OLD MAN WITH A MEDAL

(GRAND DUCAL MUSEUM, OLDENBURG)

AN OLD MAN WITH A MEDAL

GRAND DUCAL MUSEUM, OLDENBURG

Facing the spectator, his head and eyes slightly inclined to the left. His scanty gray hair is partly covered by a dull red cap; he has a rough white beard, and a vivid, ruddy complexion. He wears a red tunic, fastened with four buttons, a black fur-lined cloak, and on his breast, a gold medallion, hanging from a black ribbon. The full light falls on his face from above. Dark background.

Bust, life-size, the hands not seen.

Painted about 1632. (The signature, Rembrandt 1648, is a forgery.)

Oak panel. H. 0^m.61; w. 0^m.47.

Formerly ascribed to J. Lievens.

Reproduced in Bode's *Bilderlese aus kleineren Sammlungen Deutschlands*, vol. II, p. 33, from a drawing by R. Raudner.

Michel, p. 112

Bode, *Bilderlese*, vol. II, p. 32.

Grand Ducal Museum, Oldenburg. (N° in Catalogue, 195.) One of the early possessions of the gallery.



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141

AN OLD MAN WITH A LONG BEARD

(GRAND DUCAL MUSEUM, OLDENBURG)

AN OLD MAN WITH A LONG BEARD

(GRAND DUCAL MUSEUM, OLDENBURG)

Turned to the right, but looking round at the spectator. He has a profusion of rather curly gray hair, and a beard of the same colour. Dark mantle. The subdued sunlight falls on him from the left. Light gray background.

Bust, life-size, the hands not seen.

Signed on the right, close to the shoulder : *Ra van Ryn 1632.*

Oak panel. H. 0^m.66; w. 0^m.51.

The study of an old man's head at Schwerin, probably by Lievens is from the same model.

Etched by L. Kühn for Bode's *Bilderlese aus kleineren Sammlungen Deutschlands*, vol. II, p. 32.

Bode, p. 413, n° 116; Dutuit, p. 30, n° 363; Wurzbach, n° 111; Michel, pp. 112, 554.

Grand Ducal Museum, Oldenburg. (N° in Catalogue, 194.) It is known to have been in its present domicile since 1823.





142

THE SORROWFUL OLD MAN

(THE LOUVRE, PARIS)

THE SORROWFUL OLD MAN

(THE LOUVRE, PARIS)

He faces the spectator, his head slightly bowed, his right hand on his breast. He has a rough, grizzled beard, and dark, curly hair, thin at the top of the head. He wears a brown dress. A moderately strong light falls from above on the left across his head. Rather a light background.

Bust, life-size, one hand seen.

Signed on the right : *Rembrandt 163...* The last figure is illegible.

Painted about 1633.

Oak panel. H. 0^m,70; w. 0^m,56.

Engraved by Claessens for the *Musée Français*; Landon, vol. II, p. 63; Filhol, vol. I, p. 17.

Smith, n° 346; Vosmaer, p. 518; Bode, p. 280; Dutuit, p. 35, n° 390; Wurzbach, n° 286; Michel, p. 562.

The Louvre, Paris. (N° in Catalogue, 416.) One of the early possessions of the gallery.





143

A HANDSOME OLD MAN WITH A BEARD

(MUNICIPAL MUSEUM, METZ)

A HANDSOME OLD MAN WITH A BEARD

(MUNICIPAL MUSEUM, METZ)

Turned slightly to the right, and looking straight before him. He wears a small black cap with a narrow gold binding over his abundant white hair; his curly, silky white beard falls upon his brown robe. A fine gold chain of many strands hangs across his breast.

Bust, life-size, the hands not seen.

Signed on the right : *Rembrandt f. 1633.*

Oak panel. Oval. H. 0^m,45; w. 0^m,42.

Closely akin in conception and colour to the study of a head from the same model in the Cassel Gallery (See Plate 137).

Minheer A. J. ten Breul of Arnheim has an old copy of this picture, exhibited at Utrecht in 1894, n° 418 in the Catalogue.

Engraved by Giuseppe Longhi in 1800.

Smith, n° 439, Vosmaer, p. 520; Bode, n° 102; Dutuit, p. 30, n° 373; Wurzbach, n° 97; Michel, pp. 111, 554.

Municipal Museum, Metz. (N° in Catalogue, 103.) Bequeathed to the gallery by the Marquis d'Ourches, as a supposed portrait of his great-uncle, M. Charles le Goulon.



CHAPTER IV. — THE MAN WITH A MISTAKE.

He stood before him. He wears a small
cap, and a long, dark, flowing robe; his countenance
is pale, and his eyes are deep and serious.



144

**STUDY OF THE HEAD OF AN OLD MAN
WITH A WHITE BEARD**

(DR. MAX WASSERMANN'S COLLECTION, PARIS)

STUDY OF THE HEAD OF AN OLD MAN
WITH A WHITE BEARD

(DR. MAX WASSERMANN'S COLLECTION, PARIS)

Turned slightly to the right, but facing and looking at the spectator. He has a large white beard, and curly white hair, partly hidden by a black cap. Dark dress. Grayish brown background. A strong light from the left.

Small bust, the hands not seen.
Painted about 1633.

Oak panel. H. 0^m.25; w. 0^m.19.

Michel, p. 558.

Mr. Humphry T. Ward's Collection, London, 1892.
M. Charles Sedelmeyer's Collection, Paris.
Dr. Max Wassermann's Collection, Paris.



W. P. L. L.



145

THE NOBLE SLAV

FORMERLY CALLED THE TURK WITH THE STICK

(MR. MCK. TWOMBLY'S COLLECTION, NEW YORK)

THE NOBLE SLAV

FORMERLY CALLED THE TURK WITH THE STICK

(MR. MCK. TWOMBLY'S COLLECTION, NEW YORK)

A man of about sixty, standing, and looking frowningly at the spectator. His throat is bare, his face clean shaven, save for his gray moustache and imperial. He wears pearls in his ears, and a high, light-coloured turban, fastened together with gold ornaments, and adorned, on the left side, with a clasp and a pendant horse-tail. He wears a voluminous cloak, embroidered with flowers and arabesques, and over it a many-coloured shawl, fringed at the ends; a golden ornament on his breast. His left hand, concealed by his cloak, is laid on his hip; his right hand grasps a stick.

Three-quarters length, life-size.

Signed below to the right : *R.* f. 1632.

Canvas. H. 1^m,50; W. 1^m,21

Smith mentions an anonymous mezzotint after this picture.

Engraved in outline by A. L. Zeelander for the *Gallery* of William II. of Holland; lithographed by G. F. Eilbracht for the *Galerie particulière des tableaux de S. M. le Roi des Pays-Bas*, and, on a smaller scale, for the *Kunstchronik* of 1851.

Smith, n° 285; Vosmaer, pp. 116, 495; Dutuit, p. 55, n° 365; Wurzbach, n° 450.

Paul Methuen Collection, Corsham.

Collection of William II. of Holland, sold in 1850, n° in Catalogue, 91; bought by Nieuwenhuys for 4500 guldens.

Tomline Collection, Orwell Park.

Messrs. Wertheimer's Collection, London, 1886.

Mr. Mck. Twombly's Collection, New York.





146

AN ORIENTAL

(THE HERMITAGE, ST. PETERSBURG)

AN ORIENTAL

(THE HERMITAGE, ST. PETERSBURG)

Nearly full face, looking straight before him. He has a dark beard, slightly sprinkled with gray; on his head he wears a high, many-coloured turban, adorned with a gold chain set with rubies, and a tuft of feathers fastened with a gold ornament. Over his dull crimson dress is thrown a wide fur-lined brown mantle, held together by a golden girdle. His left hand rests on a long stick, his right is thrust into his sash. The subdued light comes from the left. Uniform grayish brown background.

Half-length, life-size.

Signed halfway up the canvas on the left : *Rembrandt ft.*

Painted about 1633. (The centurion of the Munich *Crucifixion*, painted in 1633, is identical with this Oriental in features, costume, and attitude.)

Canvas. H. 0^m.99; w. 0^m.76.

Etched by G. F. Schmidt, 1756, by P. Law, and by N. Mossoloff.

Smith, n° 413; Bode, n° 337; Dutuit, p. 38, n° 384; Wurzbach, n° 403; Michel, p. 567.

Gotzkowski Collection, Berlin, with the rest of which the picture was bought by the Empress Catherine II, since when it has been in

The Hermitage, St. Petersburg. (N° in Catalogue, 813.)



... the ...
... the ...
... the ...
... the ...



447

AN ORIENTAL IN PROFILE

(OLD PINACOTHEK, MUNICH)

AN ORIENTAL IN PROFILE

(OLD PINACOTHEK, MUNICH)

In profile, to the left. In his right hand he holds a metal-bound stick. He has a gray beard, and wears a yellowish white turban with a small plume over his gray hair. A richly ornamented under-dress of bluish-green appears beneath his heavy mantle of gold and silver brocade, which is held together by a large clasp. The gray background is rather light in tone.

Bust, life-size, one hand seen.

Signed on the left, halfway up the canvas : *Rembrandt f. 1633.*

Oak panel. Oval. H. 0^m.81; w. 0^m.63

Bode, p. 414, n° 111; Dutuit, p. 30, n° 370; Wurzbach, n° 109; Michel, p. 554.

Collection of the Elector of Pfalz-Zweibrücken at Mannheim, with the rest of which the picture was removed to Munich after the death of Carl Theodor in 1799.

Old Pinacothek, Munich, where it was long ascribed to S. de Koninck. (N° in Catalogue, 325.)





King John of England

148

A YOUNG NEGRO IN HUNTING COSTUME

(WALLACE MUSEUM, LONDON)

A YOUNG NEGRO IN HUNTING COSTUME

(WALLACE MUSEUM, LONDON)

Standing, turned to the left, and looking before him. He is about twenty years old, and has thick, pouting lips, and woolly hair. With his right hand he holds a bow against his breast; the quiver is slung over his shoulder on a rich gold chain. He has large pearls in his ears, and a fine gold chain round his neck. He wears a full, brownish green tunic over a finely pleated shirt, at the edge of which is a gold chain, with a pendant of large pearls. A strong light falls on him from the left, glancing off his head to the white shirt. Grayish green background. An oval framework is painted round the figure.

Half-length, life-size.
Painted about 1634.

Oak panel. H. 6'1,66; w. 6'1,5.

Exhibited at the Bethnal Green Museum in 1872, and at the Royal Academy in 1889, n° in Catalogue, 153.

Among the effects left by the Amsterdam art-dealer, Johannes de Rendelme, in 1657, was a *Moor*, by Rembrandt, valued at 12 guildens by the painter Adam Camerarius and the collector Marten Kretzer; an *Adulteress before Christ* in the same collection was valued at 1500 florins, a *Resurrection of Lazarus* at 600 florins, and a *Descent from the Cross* at 400 florins. (See Bredius in the *Amsterdamsch Jaarboekje*, 1891.

Bode, n° 234. Dutuit, p. 48, n° 376; Wurzbach, n° 253; Michel, pp. 152, 558.

The Duke of Buckingham's Collection at Stowe; sold in 1848 to the Marquis of Hertford.
Marquis of Hertford's Collection, afterwards that of
Sir Richard and Lady Wallace, Hertford House, London. Bequeathed by the latter to the British nation in 1897.
Wallace Museum, London.



Let us begin by looking at the way

the world is changing around us.

It is a time of great change and

of great opportunity.

We must be ready to meet the

challenges of the future.



CONTENTS OF VOLUME II

INTRODUCTION

III. Rembrandt a fashionable Portrait-Painter at Amsterdam (1632-1634).	1
IV. Historical Pictures and Studies of Heads painted 1632-1634.	12

CATALOGUE OF REMBRANDT'S PICTURES, PART II

72. Portrait of Maerten Looten. (Captain Holford's Collection, London).	23
73. Portrait of a Gentleman, long known as "The Treasurer". (Mr. Henry O. Havemeyer's Collection, New York).	25
74. Portrait of the Writing-Master, Lieven Willemsz van Coppenol. (Royal Gallery, Cassel)	27
75. A young Woman seated in an Arm-Chair. (The Imperial Academy, Vienna).	29
76. Portrait of Maurits Huygens. (Kunsthalle, Hamburg).	31
77. Portrait of a young Man. (Dulwich Gallery, near London).	33
78. Portrait of a young Man, known as "The young Jew". (Count Wachtmeister's Collection, Vinas).	35
79. Portrait of Jan Pellicorne with his son Caspar. (Wallace Museum, London)	37
80. Portrait of Susanna van Collen, Wife of Jan Pellicorne with her Daughter. (Wallace Museum, London)	39
81. Portrait of a Man of Forty, long known as a Portrait of Doctor Tulp. (Mr. James W. Ellsworth's Collection, Chicago)	41
82. Portrait of a Gentleman of the van Berestejn-Vucht Family. (Mr. Henry O. Havemeyer's Collection, New York).	43
83. Portrait of a Lady of the van Berestejn-Vucht Family. (Mr. Henry O. Havemeyer's Collection, New York)	45
84. Portrait of an Officer, probably Joris de Caulery. (Mr. Charles T. Yerkes' Collection, New York)	47
85. Portrait of an old Lady in a white Cap. (Baron Alphonse de Rothschild's Collection, Paris).	49
86. Portrait of an unknown Man, long known as a Portrait of Hugo Grotius. (Ducal Museum, Brunswick)	51
87. Portrait of a young Woman, long known as the Wife of Grotius. (Ducal Museum, Brunswick)	53
88. Portrait of a Man, the Husband of Cornelia Pronck. (M. Henri Pereire's Collection, Paris).	55
89. Portrait of Cornelia Pronck. (M. Henri Pereire's Collection, Paris)	57
90. Portrait of a young Man, erroneously called Burgomaster Six. (Mr. Morris K. Jesup's Collection, New York)	59
91. Portrait of a young Woman, erroneously called the Wife of Six. (Mr. Morris K. Jesup's Collection, New York).	61
92. Portrait of a young Woman with coloured Gloves. (Madame Isaac Pereire's Collection, Paris)	63
93. Portrait of a Man about to speak. (Imperial Gallery, Vienna).	65
94. Portrait of a Lady of distinguished Appearance, seated in an Arm-Chair. (Imperial Gallery, Vienna)	67
95. Portrait of Johannes Uytenbogaert. (National Museum, Stockholm).	69
96. Portrait of Willem Burchgraef. (Royal Gallery, Dresden).	71
97. Portrait of Margaretha van Bilderbeecq. (Staedel Institute, Frankfurt-on-the-Main).	73
98. Portrait of the Poet Jan Hermansz Krul. (Royal Gallery, Cassel).	75
99. Portrait of a young Couple. (Lord Francis Pelham Clinton-Hope's Collection, Deepdene)	77

100. Portrait of a young Man, rising from his Chair. (Comte Edmond de Pourtales' Collection, Paris) .	79
101. Portrait of a young Lady with a Fan. (Lord Leconfield's Collection, Petworth)	81
102. Portrait of a young Man. (National Gallery, Dublin).	83
103. Portrait of a young Man. (The Hermitage, St. Petersburg)	85
104. Portrait of a Man with a Scarf. (Lord Ashburton's Collection, The Grange).	87
105. The Shipbuilder and his Wife. (H. M. the Queen's Collection, Buckingham Palace, London) .	89
106. Portrait of a Woman of Eighty-three. (National Gallery, London).	91
107. Portrait of Maerten Daey. (Baron Gustave de Rothschild's Collection, Paris)	93
108. Portrait of Machteld van Doorn, Wife of Maerten Daey. (Baron Gustave de Rothschild's Collec- tion, Paris)	95
109. Portrait of Hans Alenson. (M. Henri Schneider's Collection, Paris).	97
110. Portrait of Hans Alenson's Wife. (M. Henri Schneider's Collection, Paris)	99
111. Portrait of a young Man with a slight Beard. (The Museum, Boston, U. S. A.)	101
112. Portrait of a young Woman. (The Museum, Boston, U. S. A.).	103
113. Portrait of a young Woman with Flowers in her Hair. (Earl of Ellesmere's Collection, London). .	105
114. Portrait of a young Man, erroneously called a Portrait of Admiral van Dorp. (The Hermitage, St. Petersburg).	107
115. Portrait of a young Lady of Eighteen. (Earl of Ellesmere's Collection, London).	109
116. Portrait of a young Man, resembling the Artist. (National Gallery, London).	111
117. Portrait of a young Lady. (Herr Karl von der Heydt's Collection, Berlin).	113
118. Portrait of Petronella Buys. (Mr. Joseph Jefferson's Collection, New York).	115
119. Portrait of a Woman in a Ruff and a Cap. (Lord Kinnaird's Collection, Rossie Priory). . . .	117
120. The timorous Disciples in the Storm, erroneously called St. Peter's Boat. (Lord Francis Pelham Clinton-Hope's Collection, Deepdene).	119
121. A Philosopher with an open Book. (The Louvre, Paris).	121
122. A Philosopher absorbed in Meditation. (The Louvre, Paris).	123
123. The good Samaritan. (Wallace Museum, London)	125
124. The Raising of the Cross. (Old Pinacothek, Munich)	127
125. The Descent from the Cross. (Old Pinacothek, Munich)	129
126. The Descent from the Cross. (The Hermitage, St. Petersburg)	131
127. The Ascension. (Old Pinacothek, Munich).	133
128. The Entombment. (Old Pinacothek, Munich).	135
129. The Entombment. (Dresden Gallery).	137
130. The Entombment. (University College, Glasgow)	139
131. The Resurrection. (Old Pinacothek, Munich).	141
132. The Holy Family resting during the Flight into Egypt. (Hague Museum)	143
133. The Unbelief of St. Thomas. (The Hermitage, St. Petersburg).	145
134. St. John the Baptist. (Mr. Charles S. Smith's Collection, New York).	147
135. The Apostle Peter. (National Museum, Stockholm).	149
136. An old Man with a bald Head. (Royal Gallery, Cassel).	151
137. An old Man with frizzled Hair. (Royal Gallery, Cassel)	153
138. An old Man standing, his Hands clasped on his Stick. (Duke of Bedford's Collection, Woburn Abbey)	155
139. An old Man looking sideways. (Dr. Martin Schubart's Collection, Munich).	157
140. An old Man with a Medal. (Grand Ducal Museum, Oldenburg).	159
141. An old Man with a long Beard. (Grand Ducal Museum, Oldenburg)	161
142. The sorrowful old Man. (The Louvre, Paris).	163
143. A handsome old Man with a Beard. (Municipal Museum, Metz).	165
144. Study of the Head of an old Man with a white Beard. (Dr. Max Wassermann's Collection, Paris). .	167
145. The noble Slav, formerly called the Turk with the Stick. (Mr. Mck. Twombly's Collection, New York).	169
146. An Oriental. (The Hermitage, St. Petersburg)	171
147. An Oriental in Profile. (Old Pinacothek, Munich)	173
148. A young Negro in Hunting Costume. (Wallace Museum, London)	175

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